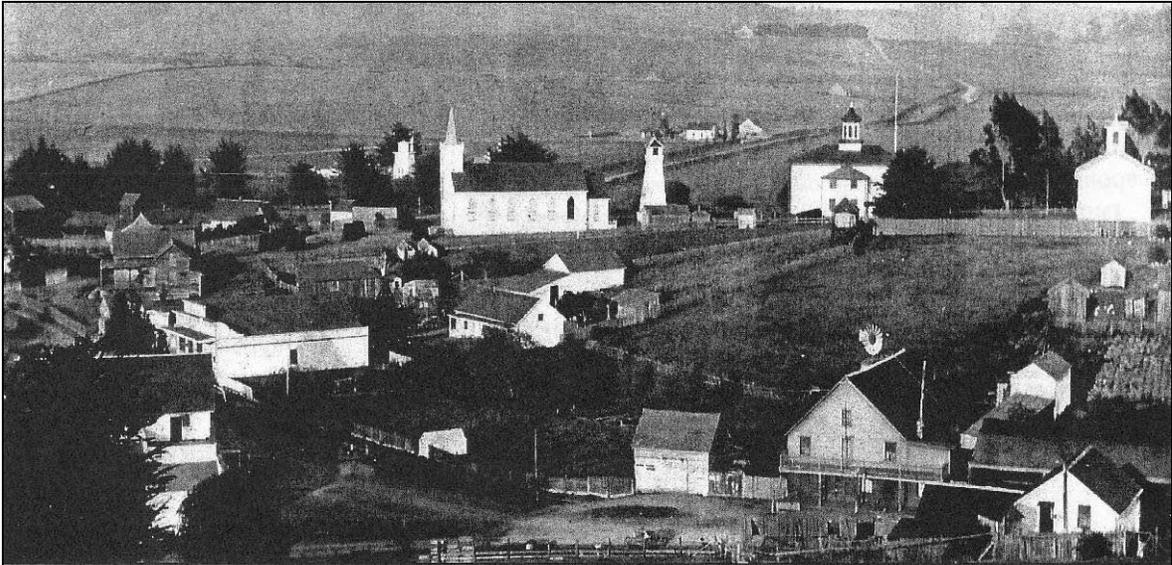


BODEGA HISTORIC DISTRICT
SURVEY AND DESIGN GUIDELINES
BODEGA, SONOMA COUNTY, CALIFORNIA



PREPARED FOR:

The County of Sonoma
Permit and Resource Management
Department
2550 Ventura Avenue
Santa Rosa, CA 95403-2829

PREPARED BY:

Diana J. Painter, PhD, AICP
Painter Preservation & Planning
7 Fourth Street, Suite 34
Petaluma, CA 94952

MARCH 2012

BODEGA HISTORIC DISTRICT
SURVEY AND DESIGN GUIDELINES
BODEGA, SONOMA COUNTY, CALIFORNIA

PREPARED FOR:

The County of Sonoma
Permit and Resource Management
Department
2550 Ventura Avenue
Santa Rosa, CA 95403-2829

PREPARED BY:

Diana J. Painter, PhD, AICP
Painter Preservation & Planning
7 Fourth Street, Suite 34
Petaluma, CA 94952

MARCH 2012



**PAINTER
PRESERVATION
& PLANNING**

HISTORIC PRESERVATION & URBAN DESIGN

April 2, 2012

Ms. Lisa Posternak
Sonoma County PRMD
2550 Ventura Drive
Santa Rosa, CA 95403-2829

Re Bodega Historic District Design Guidelines

Dear Lisa,

Attached please find a copy of the Bodega Historic District Design Guidelines. In addition to the recommendations made in the Executive Summary, I have the following recommendations for altering the District boundary. The properties along Salmon Creek Road, northwest of the District, are geographically separate from the heart of the District. At this point in time they display very little integrity and/or they are too new to be consistent with the Areas of Significance and Period of Significance for the District. Several are manufactured homes. I recommend that they be removed from the District, as seen on the attached map. These properties are summarized below.

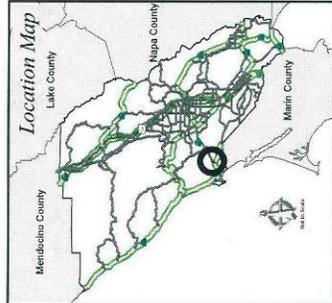
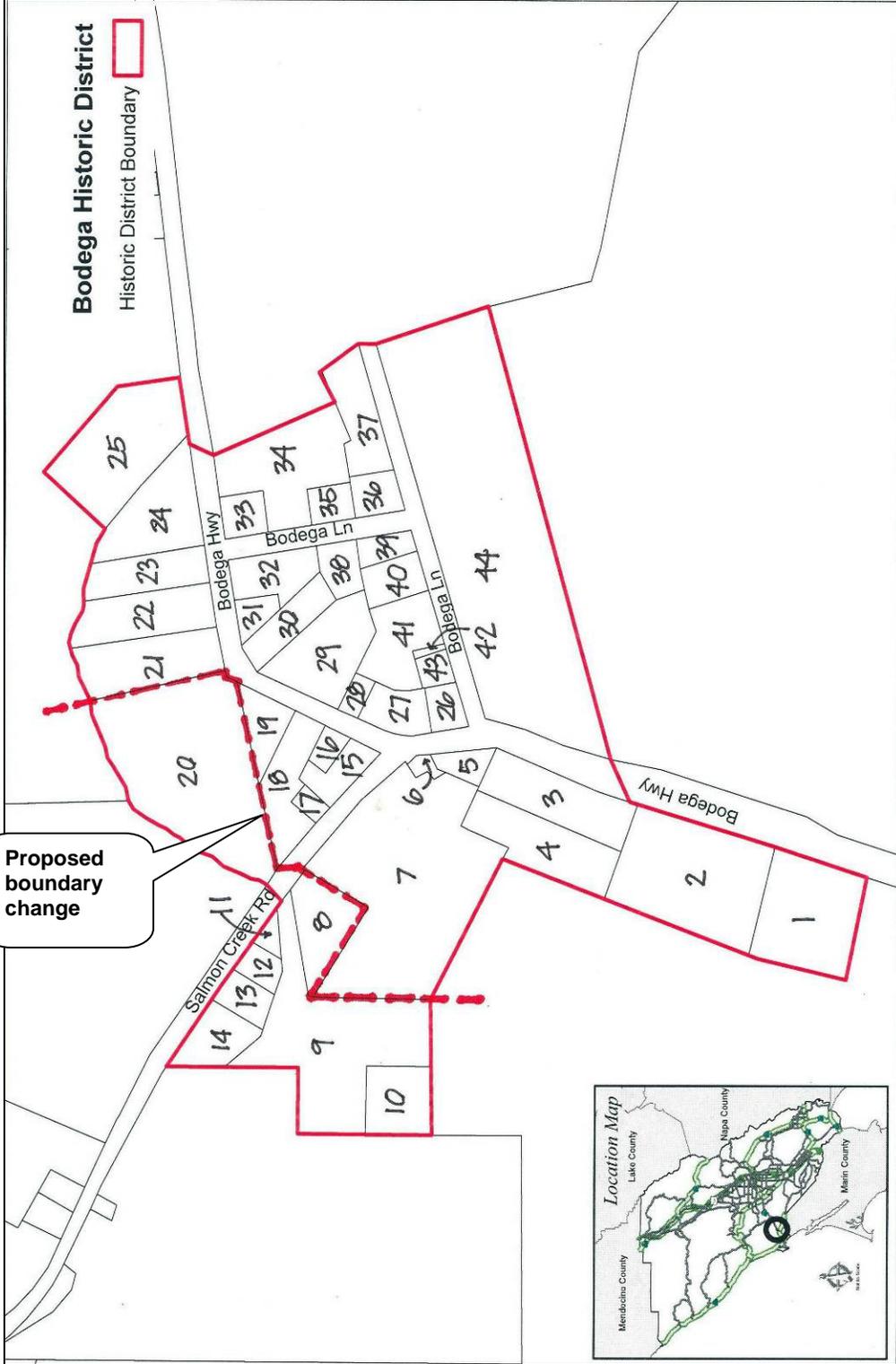
PROPERTIES TO BE REMOVED FROM DISTRICT			
FID¹	APN	No.	Street
20	103-110-001	217	CHURCH ST
17	103-120-033	249	SALMON CREEK RD
9	103-130-016	310	SALMON CREEK RD
11	103-130-010	330	SALMON CREEK RD
12	103-130-008	352	SALMON CREEK RD
13	103-130-012	544	SALMON CREEK RD
14	103-130-013	550	SALMON CREEK RD
10	103-130-015	320	SALMON CREEK RD

Please do not hesitate to call if you have any comments or questions.

Sincerely,

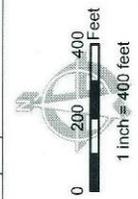
Diana J. Painter, PhD
Owner/Principal architectural historian

¹ Field Identification number



Map Scale and Reproduction methods limit precision in physical features displayed. Map is for informational purposes only, and is not suitable for parcel-specific use. Site-specific statistics are required to draw parcel-specific conclusions. Responder's parcel data are current as of June 30, 2008.

No part of this map may be copied, reproduced, or transmitted in any form or by any means without written permission from the Permit and Resource Management Department (PRMD), County of Sonoma, California. Maps contained in a planning document (PRMD) can be photocopied by members of the public for review and comment purposes.



County of Sonoma
Permit and Resource Management Department
2550 Ventura Avenue, Santa Rosa, California 95403
707-565-1900
707-565-1103

BODEGA HISTORIC DISTRICT SURVEY AND DESIGN GUIDELINES

Executive Summary

The County of Sonoma commissioned Painter Preservation & Planning to prepare a Survey and Design Guidelines for the Bodega Historic District to inventory and update the documentation for this Historic District in 2010. This resulting Bodega Historic District Survey and Design Guidelines report summarizes the findings of the survey and provides design guidelines for administering the design review process in the Bodega Historic District. This report includes the following components:

- An historic context statement for the Historic District;
- State of California Department of Parks and Recreation (DPR) Primary Record (523A) forms for all buildings over 45 years of age in the District;²
- DPR Building, Structure, and Object (523B) Forms for all individually listed Sonoma County Historic Landmark buildings within the District;
- A DPR District (523D) Form for the district;
- A list of contributing and non-contributing buildings within the District; and
- Clear, illustrated design guidelines based on the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

A summary of the Bodega Historic District's location, boundary, significance, and character-defining features is outlined below. Findings and recommendations follow. Note that the DPR 523 forms contained in Appendix B, including the District Record, contain a more detailed complete description and evaluation of the Historic District.

OVERVIEW

The Bodega Historic District is a geographically contiguous district consisting of approximately 44 properties located within the town of Bodega. This district consists of commercial, institutional and residential buildings located on the Bodega Highway, Bodega Lane, and Salmon Creek Road in Bodega. St. Teresa's Church in Bodega is a California State Historical Landmark. The Potter School is individually listed on the Sonoma County Inventory of Historic Resources as a Sonoma County Historic Landmark. It is estimated that approximately fourteen properties in the District were previously considered contributing properties, judging by that fact that a Historic Resources Inventory was completed for these properties in the past.

Bodega was established in 1853 as Bodega Corners, although like many historic communities, some of the earliest buildings have succumbed to fire. As a result, several of the earliest buildings date to the 1870s. Today the community features primarily low-rise, wood-frame, wood-clad residential and commercial buildings in the Greek Revival, Second Renaissance Revival, Gothic Revival and Italianate styles, and vernacular structures dating from ca 1853 to about 1910. Later residential and commercial buildings constructed in Bodega are typically

² Note that buildings or structures were surveyed if they were 45 years old or older, in order to take into account the length of time that it may take to adopt the survey, thereby extending the usefulness of the survey and this document.

vernacular structures, displaying relatively simple stylistic features. The architectural quality of the Bodega Historic District is in its special nineteenth century buildings, while later and vernacular structures can be thought of as ‘background buildings’ against which its outstanding structures are set. Bodega is also noted for its urban design qualities, natural features and its setting, including the topography, which enhances the special buildings and collectively defines its sense of place.

Boundary

The Bodega Historic District generally encompasses downtown Bodega, including buildings along Bodega Highway, Bodega Lane, and limited buildings on Salmon Creek Road. For more information, see *Appendix A: Map of the Bodega Historic District*.

Period of Significance

The period of significance for the Bodega Historic District is 1853 to 1963.

Areas of Significance

Under California Register of Historic Resources (CRHR) Criterion 1, the Bodega Historic District is significant as a place that has made a significant contribution to the broad patterns of local history. The Bodega community was established during the 1850s as a rural community engaged in farming and dairy ranching. The community was also the commercial center for industry in the area, which included establishment of the first saw mill in Sonoma County on the Smith Ranch and shipping of agricultural products through the Port of Bodega. In developing significant civic structures, including the St. Teresa of Avila Church and Potter School, it set the architectural tone for the region, providing leadership in this realm as well, and qualifying the Bodega Historic District for listing under CRHR Criterion 3, for its distinctive characteristics of style and period. While a number of important buildings have been lost or altered over time, the town remains a cohesive collection of residential and commercial buildings dating from the mid-to-late 19th century that retain a good – and sometimes outstanding - level of architectural integrity. In its form, design characteristics, and functions it remains a good representation of a small rural agricultural community in Sonoma County.

Character-Defining Features

The following character-defining features are typical of the most historic structures within the town of Bodega.

- one and two-story, wood-frame buildings
- wood siding - shiplap (channel rustic pattern), clapboard, and board-and-batten
- front and side gable roofs
- double-hung, wood-sash windows, often with multiple divided lights
- paneled doors, some with lights and sidelights
- porches with shed and hip roofs supported by brackets or simple supports
- building orientation with primary entrances facing the street
- both commercial and residential buildings are often sited close to the street
- hilly topography with buildings sited at or above the natural grade.

FINDINGS

Within the survey area and Bodega Historic District surveys were completed for 27 properties. The properties that were not surveyed were either vacant or under 45 years of age.³ Of the remaining properties, fourteen are considered contributing to the District. Note that one contributing property has been lost since the last survey - a barn located on what is now APN 103-120-034. Two properties that were previously not considered historic resources have been included as historic resources as part of this survey. These are the Northern Lights Surf Shop at 17191 Bodega Highway and the residence at 17303 Bodega Highway.

In this survey properties were considered non-contributing due to a loss of integrity, but were also considered non-contributing if they did not relate to the Areas of Significance for the Historic District. For example, because Bodega is known primarily for its nineteenth century buildings, mid-century Ranch houses, even if they were over 50 years of age, were considered non-contributing to the District. Similarly, agricultural buildings that did not relate directly to other historic resources in the District (that is, they were not barns for existing residential properties) were considered non-contributory to the District.

The table below summarizes the survey findings.

Contributing/Non-Contributing Properties

Historic Contributing Properties	14
Historic Non-Contributing Properties	12
Non-Historic, Non-Contributing Properties	13
Vacant Properties	<u>5</u>
Total	44

The greatest threat to the integrity of the Historic District as a whole is inappropriate infill development and, secondly, inappropriate renovations. Recent years have seen the addition of new, incompatible buildings – even modular homes – and renovations of existing single family homes in ways that do not meet the Secretary of the Interior’s Standards for Rehabilitation.

RECOMMENDATIONS

Note that one additional property outside the Historic District was surveyed for this project - the Bodega Cooperative Creamery property at 581 Salmon Creek Road, APN 103-140-001. This was surveyed and evaluated as a potential individual Sonoma County Historic Landmark. The Department of Parks and Recreation 523 form for the property is included in Appendix C. It is considered eligible for listing on the California Register and as a Sonoma County Historic Landmark as a result of this survey.⁴

³ Note that while the survey documented buildings 45 years old and older, the threshold of 50 years old or older is used to determine whether buildings are contributing or non-contributing to the district.

⁴ Note that a more thorough physical recordation of the property should be made in the future.

BODEGA HISTORIC DISTRICT
SURVEY AND DESIGN GUIDELINES

Table of Contents

EXECUTIVE SUMMARY

1. INTRODUCTION 9
Purpose
In this Document
Methodology
Evaluator Qualifications

2. HISTORIC CONTEXT AND OVERVIEW 11
The Purpose of a Historic Context
A Brief History of Bodega Corners
Historic Overview

3. THE DESIGN REVIEW PROCESS 18
Applicable Regulations
The Design Review Process
Frequently Asked Questions

4. BODEGA HISTORIC DISTRICT DESIGN GUIDELINES 28
Purpose
Description and Overview
Design Guidelines for Historic Buildings
Additions to Historic Buildings
Design Guidelines for New Construction
Energy Efficiency Measures for Historic Buildings and Properties

5. REFERENCES 56

Appendices

- Appendix A:* Map of the Bodega Historic District
Appendix B: Tables of surveyed properties and contributing/non-contributing properties
Appendix C: Department of Parks and Recreation (DPR) 523 forms
Appendix D: Photographs of properties in the Bodega Historic District that are less than 45 years old
Appendix E: Glossary of terms

Figures

- Figure 1:** Sketch of Stephen Smith’s Adobe by Honoria Tuomey, ca 1900
- Figure 2:** Original plat of Bodega Corners
- Figure 3:** View of St. Teresa’s Church and Potter School, 1975
- Figure 4:** Scene from “The Birds” shot on Bodega Lane
- Figure 5:** Project location map
- Figure 6:** View of Bodega from Calvary Catholic Cemetery
- Figure 7:** View of Bodega Highway from east and historic Murray House
- Figure 8:** McCaughey Store with addition in the late 1800s and today
- Figure 9:** Examples of siding found in Bodega
- Figure 10:** Window components
- Figure 11:** Double-hung windows in Bodega Historic District
- Figure 12:** Historic door in Bodega Historic District
- Figure 13:** Typical cross-gable residence
- Figure 14:** False front on former Druid’s Hall
- Figure 15:** Two-level porch on historic McCrea home
- Figure 16:** Typical commercial canopy in Bodega
- Figure 17:** Typical painted sign in Bodega
- Figure 18:** Typical fences in Bodega
- Figure 19:** Color scheme on historic Battistimo house in Bodega
- Figure 20:** Screen doors and transom windows allow air circulation
- Figure 21:** Solar panels discretely placed on an accessory structure

BODEGA HISTORIC DISTRICT SURVEY AND DESIGN GUIDELINES

1. Introduction

PURPOSE

The purpose of this document is to provide updated information on the historic resources within the Bodega Historic District and clear, concise guidance as to how existing and proposed new buildings and structures should be treated to maintain the District's historic character. The key to retaining Bodega's unique character is to maintain important features of the existing buildings and the landscape and views, while ensuring that changes and new construction are compatible with their surroundings. The goal of the guidelines is to retain Bodega's unique character by protecting this small, rural Sonoma County town's historic qualities that have existed and evolved for over 150 years, while preserving its attractions as a place to visit, live, work, and do business. These guidelines, as well as other incentives such as the use of the California Historical Building Code and tax advantages (under certain conditions), are also intended to assist property and business owners maintain the historic character of the town while enabling and guiding the changes that must occur in any vital community.

IN THIS DOCUMENT

The County of Sonoma commissioned Painter Preservation & Planning to prepare a Survey and Design Guidelines Update for the Bodega Historic District in 2010 to inventory and update the documentation for this Historic District, which was designated by the Sonoma County Landmarks Commission (Landmarks Commission) in 1983.

The Bodega Historic District Survey and Design Guidelines include the following components:

- An historic context statement for the district;
- State of California Department of Parks and Recreation (DPR) Primary Record (523A) forms for all buildings over 45 years of age in the district;
- DPR Building, Structure, and Object (523B) forms for all individually listed landmark buildings within the district;
- DPR District (523D) form for the district;
- A list of contributing and non-contributing buildings within the district; and
- Clear, illustrated design guidelines based on the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

The guidelines are intended to both protect the existing character of the District and encourage compatible new construction. They are organized in the following manner. The first section on "Design Guidelines for Historic Buildings" addresses repair and maintenance of existing buildings materials. They then address the repair and maintenance of key building elements and features. In the second section is a discussion of "Additions to Historic Buildings." The third section on "Design Guidelines for New Buildings" provides guidelines for new infill construction of all types, including accessory structures. The final section on "Energy Efficiency Measures for Historic Buildings and Properties" is also intended for all building types within the Historic District.

METHODOLOGY

Research Design

Archival research was undertaken by architectural historian Diana Painter to gather information about the history and development of Bodega. The primary research repositories utilized were the Sonoma County History and Genealogy Library in Santa Rosa and the archives of the Sonoma County Landmarks Commission, which is held in the County Permit & Resource Management Department (PRMD). Standard histories of Sonoma County were referenced as well, in addition to primary and secondary sources specific to the history of Bodega.

Field Work

The Bodega Historic District was surveyed by Diana Painter. During site visits in January and February 2011, Ms. Painter systematically surveyed and documented the Bodega Historic District through digital photography and field notes. Parcel and historic district boundary maps obtained from the Sonoma County PRMD were utilized for building identification, photo recording and field notes. Assessor data was also provided by PRMD, from which many of the construction dates for the survey were derived.

Recordation

In accordance with California Office of Historic Preservation (OHP) standards, only resources that are 45 years or older are typically recorded and evaluated for potential historic significance. A visual estimate of age and integrity was the basis for recordation when other information was not available. As of 2011, the year 1966 is typically used as the cut-off for historic resource surveys (note that this is a different date than the Period of Significance for the District). For the Bodega Historic District survey update, only those properties that are 45 years or older have been recorded on State of California Department of Parks and Recreation (DPR) Primary Record (523A) and Building, Structure, and Object (523B) forms (see Appendix C). Those properties within the district that are less than 45 years old were documented with photographs (see Appendix D).

EVALUATOR QUALIFICATIONS

Diana J. Painter of Painter Preservation & Planning undertook this survey and inventory of historic resources and developed the design guidelines for the Bodega Historic District. Ms. Painter is an architectural historian whose qualifications meet the Professional Qualifications Standards of the National Park Service in history and architectural history, as defined in the Code of Federal Regulations, 36 CFR Part 61. She is also a 25-year member of the American Institute of Certified Planners. She holds a PhD in Architecture and a Masters Degree in Urban Planning and has 30 years of professional experience in historic preservation and urban design. She is listed as an architectural historian on the roster of consultants on file with the State of California Office of Historic Preservation's Eastern Information Center at University of California Riverside.

BODEGA HISTORIC DISTRICT SURVEY AND DESIGN GUIDELINES

2. Historic Context and Overview

THE PURPOSE OF A HISTORIC CONTEXT

The significance of a historic property can only be evaluated within its historic context. A historic context identifies and explains the patterns of local, state or national history by which the importance of a property can be understood and its meaning made clear. In order to be considered historically significant, a property or resource must represent a significant part of the history, architecture, archaeology, engineering, or culture of an area, and must embody the characteristics that make it a good representative of properties associated with that aspect of the past.

In order to decide whether a property is significant within its historic context, the important historical trends must first be identified and determined significant; the property must be determined relevant and important in illustrating the historic context; and the property must possess the physical features necessary to convey that aspect of history with which it is associated. The following is a brief overview of the history of the town of Bodega, which is provided here to help explain how the contributing and non-contributing properties in the historic district are determined.

A BRIEF HISTORY OF BODEGA CORNERS

First Settlers

The town of Bodega was known historically as Bodega Corners or Bodega Roads, to distinguish it from the Port of Bodega or Bodega Bay, as it is known today, which is about four miles from Bodega. Bodega and Bodega Bay are named for discoverer of the bay, Juan Francisco Bodega y Caudra, who first sailed into the harbor in 1775. The area was first settled by the Russians, however, who established temporary settlements at Bodega Bay and the Salmon Creek Valley, in the vicinity of Bodega, in 1809 (*Kyle, 2002:504*). In 1811 they established permanent settlements in Salmon Creek Valley and at Fort Ross, for which Bodega Bay later served as the port (*Kalani, 2004:31*). In 1841, however, the Russians negotiated the sale of livestock and equipment and other assets at Fort Ross to John Sutter and left California. Stephen Smith, with whom the town of Bodega is most closely associated, would soon establish his ranch at the Russian settlement of Salmon Creek Village, about a mile northwest of Bodega (*Kyle, 2002:54*).

The Mexican Era

Bodega Bay was located within the Bodega Rancho during the Mexican era, and Bodega Corners was located east of the boundary of that rancho, in the Rancho Estero Americano. The Bodega Rancho was granted to Captain Stephen Smith and Manuela T. Curtis. It was eight square leagues (35,487 acres) in size and located in the Bodega and Ocean townships. It was granted in 1844 by Manuel Micheltorena. A claim was filed 1852, confirmed 1855, and appeal dismissed 1857 (*Munro-Fraser, 1880:153*).

Early settler Edward Manuel McIntosh was the claimant for the Estero Americano Rancho, which was two square leagues (8,849 acres) in size and located east of the Bodega Rancho. This rancho

was granted in 1839 by Manuel Jimeno, the claim filed in 1852, confirmed in 1853, and the appeal dismissed in 1857 (*Munro-Fraser, 1880:155*). Jasper O'Farrell, who established his home in Freestone, bought the land from McIntosh. O'Farrell, a surveyor best known for laying out the streets of San Francisco, was active in Bodega, but it is Smith, whose ranch home was one mile away, who would historically be most closely associated with the young town.

The Smith Ranch

It is estimated that Captain Stephen Smith first visited the Sonoma Coast in 1839 or 1840, when he anchored at Bodega Bay. When he returned in September 1843 he brought with him a boiler, an engine (reportedly from Baltimore) and the complete outfit for a steam saw and grist mill, as well as other assorted merchandise. He also brought with him several skilled workers, and enlisted the help of several others when he homesteaded his ranch and constructed his mill, which would be the first steam mill in California (*An Illustrated History of Sonoma County, 1889:108*). Smith lived in the buildings abandoned by the Russians until 1851, when he had a large adobe built, constructed by Stephen Fowler and N. N. Hedges. They also built the tannery, which was said to be the first successful tannery in the region and was in operation until it burned in 1868 (*An Illustrated History of Sonoma County, 1889:290*).

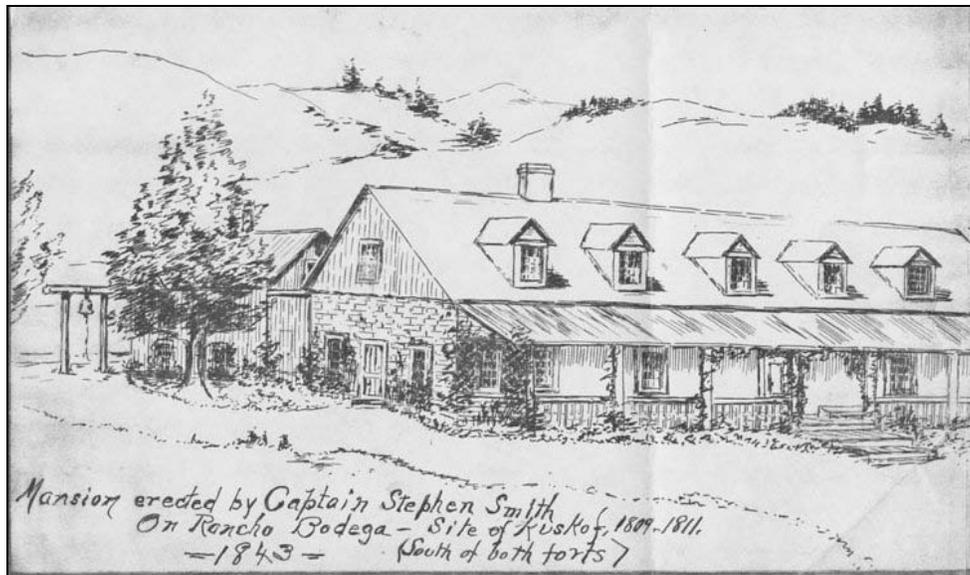


Figure 1 - Sketch of Stephen Smith's Adobe by Honoria Tuomey, ca 1900
Courtesy Sonoma County Library

Smith chose a location for the mill at the edge of the forest, one mile from what would become Bodega Corners. The opening was widely attended, including an appearance by General Vallejo (it would be in operation until it burned in 1855). Smith was visionary in other ways as well. He encouraged settlement of his lands in return for shares of the crops. As expressed by one early historian, "The drift of early settlement in Sonoma County was naturally toward Bodega because, not only the Russian had demonstrated its fitness for agriculture, but Captain Stephen Smith had established himself there and was in a position to assist immigrants in their venture in agricultural pursuits" (*An Illustrated History of Sonoma County, 1889:113*). Potatoes and wheat, barley and oats proved to be very profitable in early years, despite setbacks in 1855 due to overproduction and disease. According to early histories the area was also known for its butter at this time.

However, after Smith's death in 1855, the estate was "dissipated and wasted through the reckless management of Tyler Curtis, who married the widow," according to the historian who wrote the 1889 history of Sonoma County. Not only was the land mismanaged, but Curtis set off a 'squatter's war' among Smith's 48 tenants, thereafter remembered as the "The Bodega War" (*An Illustrated History of Sonoma County, 1889:133*).

Bodega Corners

The town of Bodega got its start in 1853 when George Robinson, who had been a resident of Bodega Bay, established a saloon at the crossing of three roads, which gave the town its name of Bodega Corners. According to Margaret McCaughey Burke, the granddaughter of merchant James McCaughey, the second business was a blacksmith shop built by a Mr. Hughes. Mr. Hughes and a Mr. Bowman built the first hotel. Donald McDonald moved his store from Bodega Port to Bodega Corners as well about this time, where he joined the merchant Rositer. Stephen Smith was the first postmaster when the post office was established in 1854. The first school was built in 1866 and the St. Teresa of Avila Church was constructed by a shipwright in 1859, with lumber donated by Jasper O'Farrell (*Luca, 1995:1859*).

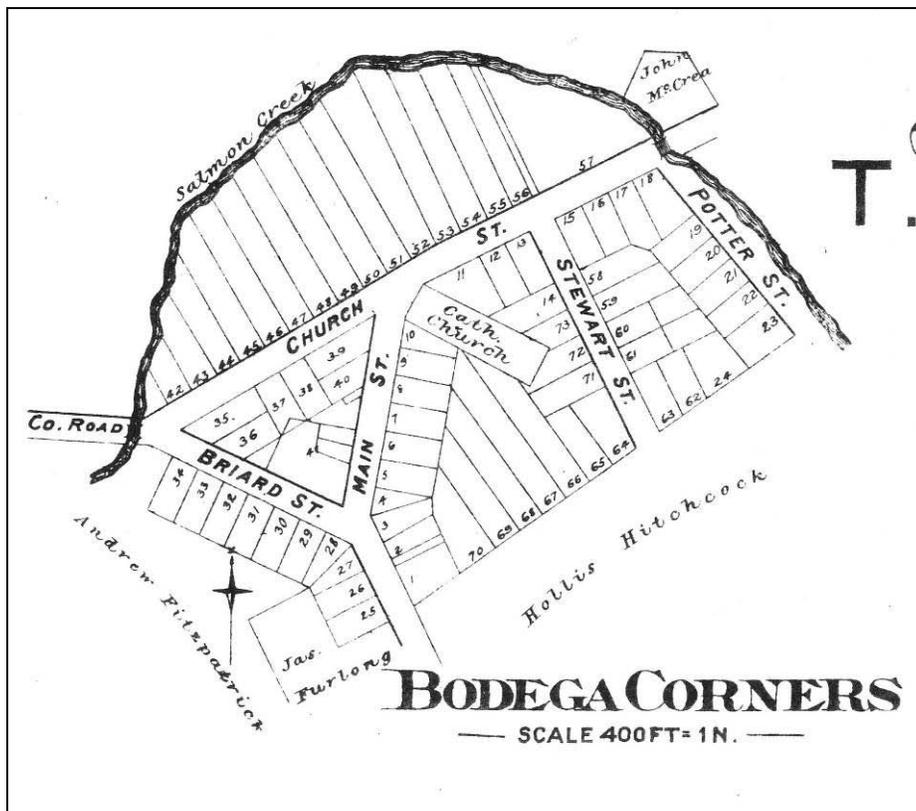


Figure 2 – Original plat of Bodega Corners

Source: Thompson's Historical Atlas of Sonoma County, 1877

Jasper O'Farrell settled in Freestone, where he was evidently successful, as he was elected state senator from Sonoma County in 1858. In 1863, however, O'Farrell sold the Estero Americano Rancho to Benjamin Belloc, a San Francisco banker. H. B. Martin, the County Surveyor, surveyed and mapped the town of Bodega Corners in October of 1863. He laid out 74 lots, one of

which was reserved for the pre-existing Catholic Church. The ‘regular’ lots were 66 feet wide and 132 feet deep. There were a number of irregular lots as well. Mr. Belloc sold first lots in 1864 (*Burke, 1993:201*).

The town of Bodega Corners was called “the most important town in that section” by the author of the 1873 history of Sonoma County. He continued:

It supplies the farmers and dairymen in the surrounding country; also the lumbermen in the redwoods. It is a great resort for these lumbermen on Sundays. It is connected with Santa Rosa, Petaluma, and Duncan’s Mills, at the mouth of the Russian River, by lines of stages. Its main shipping point is Bodega Port, situated on the Bay of the same name. This latter place has a good wharf, at which vessels of considerable size can load and unload (Menefee, 1873:263).



Figure 3 - View of St. Teresa's Church and Potter School, 1975

Courtesy Sonoma County Library

In his 1877 atlas of Sonoma County author Thompson recounted, “The town is now quite a prosperous place. It is situated in the center of a rich dairy country. It has three churches and a school-house built at a cost of five thousand dollars. There are one hundred and twenty-five children in the district, and two teachers are employed. There is also in the town a Masonic, Odd Fellows and Good Templars’ Lodge. There are three stores, one shoemaker, one blacksmith and wagon shop, one hotel and two private boarding-houses, one livery stable, two physicians, and one butcher-shop. J.L. Springer is justice of the peace and postmaster. The population of the town is about two hundred and fifty (*Thompson, 1877:24*).

The town continued to be populated primarily by farmers, dairymen and merchants and other business people for the remainder of the century. The post office that had been established in Bodega Corners in 1882 was moved to Smith’s Ranch in 1887, and even when it moved back into town in 1901 was called “Smith’s Ranch” until early in the twentieth century (*Pappe, 1996:28*). At this time the area was still characterized by large dairy and farm families. In the early

twentieth century the families in the area were dominated by those of Swiss and Swiss Italian heritage, whereas earlier in the history of the area it appears that settlers reflected a variety of European heritages (*U. S. Census, 1900, 1910, 1920*).

Movie Legacy

In the last half of the twentieth century Bodega is probably best known for its role in Alfred Hitchcock's 1963 film "The Birds". Both the iconic Potter School and the Druid's Hall appear in one of the most famous scenes in the movie, when the children are running down Stewart Street (Bodega Lane) to escape the attacking birds. The movie company actually rehabilitated the school for the movie, which may account for the condition of the building today. The school had not been used since 1961 and was reputed to be haunted ("*The Birds (1963)*," *The Internet Movie Database*, <http://www.imdb.com/title/tt0056869/triviav>, accessed April 2011). The movie locations, which included scenes in Bodega and Bodega Bay, still attract tourists today.



Figure 4 - Scene from "The Birds" shot on Bodega Lane

Source: "*The Birds (1963)*" <http://www.imdb.com/title/tt0056869/triviav>,

Bodega Today

The town of Bodega today differs from the way it was envisioned in the nineteenth century in several respects, most prominent being the street and block pattern laid out when it was platted in 1863. The extension of Church Street and opening of Potter Street, parallel to Stewart Street (Bodega Lane today) were apparently never realized. The lots within the block bounded by Bodega Highway and Bodega Lane were also not developed, leaving the irregular development pattern evident there today. Nonetheless, Main Street (the central portion of Bodega Highway in the town today) is lined with commercial businesses, as was no doubt intended, and the Catholic Church overlooks the town from its vantage point on the hill. Some time between 1877 and 1897 the original lots 71 and 72 were set aside for Potter School. These two prominent historic

buildings, along with the original Druid’s Hall across from Potter School and the commercial building at the corner of Bodega Highway and Bodega Lane (Church Street and Stewart Street originally) anchor this end of town with prominent, historic structures.

According to architect Dan Peterson, who surveyed the properties in Bodega Bay in 1979/80 preparation for nominating the Historic District, the reason for the town’s intact qualities was that a water moratorium, in place since 1900, prohibited development. He noted, “It represents one of the finest examples of an early California 19th century town surrounded by agricultural lands. The majority of the remaining buildings were all built in the 19th Century” (*Peterson, Town of Bodega Historic Resources Inventory, 1979/80*). Nonetheless, changes have occurred over time, with the loss of several early buildings, such as one of the groceries and the Presbyterian Church, inappropriate renovation of certain buildings, and new infill development that has occurred. These guidelines will help guide future development while preserving the historic legacy of the town.

HISTORIC OVERVIEW

In addition to being considered significant within its historic context, a property or district must possess the physical features necessary to convey that aspect of history with which it is associated. The following is a brief overview of the history and physical features of the town of Bodega. To augment this description, see the Chapter 4 section entitled “Built Environment.”

The Bodega Historic District is a geographically contiguous district consisting of approximately 44 properties located within the town of Bodega. This district consists of commercial, institutional and residential buildings located on the Bodega Highway, Bodega Lane, and Salmon Creek Road in Bodega. St. Teresa’s Church in Bodega is a California State Historical Landmark. The Potter School is individually listed on the Sonoma County Inventory of Historic Resources as a Sonoma County Historic Landmark. It is estimated that approximately fourteen properties in the District were previously considered contributing properties, judging by that fact that a Historic Resources Inventory was completed for these properties in the past.

Bodega was established in 1853 as Bodega Corners, although like many historic communities, some of the earliest buildings have succumbed to fire. As a result, several of the earliest buildings date to the 1870s. Today the community features primarily low-rise, wood-frame, wood-clad residential and commercial buildings in the Greek Revival, Second Renaissance Revival, Gothic Revival and Italianate styles, and vernacular structures dating from ca 1853 to about 1910. Later residential and commercial buildings constructed in Bodega are typically vernacular structures, displaying relatively simple stylistic features. The architectural quality of the Bodega Historic District is in its special nineteenth century buildings, while later and vernacular structures can be thought of as ‘background buildings’ against which its outstanding structures are set. Bodega is also noted for its urban design qualities, natural features and its setting, including the topography, which enhances the special buildings and collectively defines its sense of place.

Boundary

The Bodega Historic District generally encompasses downtown Bodega, including buildings along Bodega Highway, Bodega Lane, and limited buildings on Salmon Creek Road. For more information, see *Appendix A: Map of the Bodega Historic District*.

Period of Significance

The period of significance for the Bodega Historic District is 1853 to 1963.

Areas of Significance

Under California Register of Historic Resources (CRHR) Criterion 1, the Bodega Historic District is significant as a place that has made a significant contribution to the broad patterns of local history. The Bodega community was established during the 1850s as a rural community engaged in farming and dairy ranching. The community was also the commercial center for industry in the area, which included establishment of the first saw mill in Sonoma County on the Smith Ranch and shipping of agricultural products through the Port of Bodega. In developing significant civic structures, including the St. Teresa of Avila Church and Potter School, it set the architectural tone for the region, providing leadership in this realm as well, and qualifying the Bodega Historic District for listing under CRHR Criterion 3, for its distinctive characteristics of style and period.

While a number of important buildings have been lost or altered over time, the town remains a cohesive collection of residential and commercial buildings dating from the mid-to-late 19th century that retain a good – and sometimes outstanding - level of architectural integrity. In its form, design characteristics, and functions it remains a good representation of a small rural agricultural community in Sonoma County.

Character-Defining Features

The following character-defining features are typical of the most historic structures within the town of Bodega.

- one and two-story, wood-frame buildings
- wood siding - shiplap (channel rustic pattern), clapboard, and board-and-batten
- front and side gable roofs
- double-hung, wood-sash windows, often with multiple divided lights
- paneled doors, some with lights and sidelights
- porches with shed and hip roofs supported by brackets or simple supports
- building orientation with primary entrances facing the street
- both commercial and residential buildings are often sited close to the street
- hilly topography with buildings sited at or above the natural grade.

BODEGA HISTORIC DISTRICT SURVEY AND DESIGN GUIDELINES

3. The Design Review Process

APPLICABLE REGULATIONS

The regulatory framework outlined below offers an overview of federal, state, and local criteria used to assess the historic significance and eligibility of a building, structure, object, site, or district for listing in the National Register of Historic Places (National Register), the California Register of Historical Resources (California Register), and as a Sonoma County Historic Landmark or Historic District. These criteria were used to evaluate the Bodega Historic District for listing in the California Register and to justify its continued listing as a Sonoma County Historic District.

National Register Criteria for Evaluation

An historic property or historic district's significance is determined using the National Register Criteria for Evaluation, which state that a historic property may be any district, site, building, structure, or object:

- A. that is associated with events that made a significant contribution to the broad patterns of our history (Criterion A);
- B. that is associated with the lives of persons significant to our past (Criterion B);
- C. that embodies the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values; or that represent a significant and distinguishable entity whose components may lack individual distinction (Criterion C); and/or
- D. that has yielded, or may be likely to yield, information important in prehistory or history (Criterion D) (36 CFR 60.4).

In addition to meeting one of more of the above Criteria, a property or historic resource must also retain integrity. The historic property or historic district must retain sufficient integrity to convey the reasons for its significance. To retain historic integrity, a property must possess most of the aspects of integrity and will usually retain those aspects of integrity most relevant to its significance (*Andrus, 1995:44*). The National Park Service recognizes seven aspects of integrity, which are used to determine whether a property or district retains the physical characteristics corresponding to its historic context:

- **Location** is the place where the historic property was constructed or the place where the historic event occurred.
- **Design** is the combination of elements that create the form, plan, space, structure, and style of a property.

- **Setting** is the physical environment of a historic property.
- **Materials** are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- **Workmanship** is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- **Feeling** is a property's expression of the aesthetic or historic sense of a particular period of time.
- **Association** is the direct link between an important historic event or person and a historic property.

The integrity of a historic district is determined by assessing the percentage of buildings and structures within the district that retain individual integrity. Typically between 50 and 60 percent of a district must retain integrity in order for it to be considered a historic district, although there is no set standard.

If a property or district is determined eligible for inclusion in the National Register, then it is automatically eligible for inclusion in the California Register. If a resource does not have sufficient integrity to be listed on the National Register, it may still be eligible for the California Register, which allows for a slightly lower level of integrity.

[Note that buildings and structures less than 50 years old do not meet the National Register criteria unless they are of exceptional importance, as stipulated under Criteria Consideration G and described in the National Park Service Bulletin No. 22, *How to Evaluate and Nominate Potential National Register Properties that Have Achieved Significance within the Last 50 Years* (Sherfy, 1998).]

California Register Eligibility Criteria

All resources listed in or formally determined eligible for listing in the NRHP are eligible for listing in the California Register. The California Register is a listing of State of California resources that are significant within the context of California's history. Additionally, properties designated under municipal or county ordinances are also eligible for listing in the California Register. For listing, a historic resource must be significant at the local, state, or national level with respect to one or more of the following criteria as defined in the California Code of Regulations Title 14, Chapter 11.5, Section 4850:

1. It is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or

3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values; or
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

Designating Historic Properties in Sonoma County

Properties that are listed on a local register or identified as significant in a local historic resource survey are also recognized by the State of California as historic resources for planning and regulatory purposes or for purposes of compliance with the California Environmental Quality Act (CEQA) if they are identified or listed through approved processes. The California Register includes the following:

- (4) Historical resources and historic districts designated or listed as city or county landmarks or historic properties or districts pursuant to any city or county ordinance, if the criteria for designation or listing under the ordinance have been determined by the office to be consistent with California Register criteria adopted by the commission; and*
- (5) Local landmarks or historic properties designated under any municipal or county ordinance (California Code of Regulations Title 14, Chapter 11.5, Section 5024.1).*

Sonoma County recognizes two types of historic resources; Historic Landmarks and Historic Districts (note that these may include sites, buildings, structures, objects and/or districts, landscapes and/or landscape features). Below is a discussion of each resource type.

Historic Landmarks. A Sonoma County Historic Landmark is an individual or group of historic sites, buildings, structures, and/or objects that the Landmarks Commission has determined to be significant based on criteria for listing on the California Register. The Historic Landmarks in the County consist primarily of buildings and/or structures, although there are also historic sites, objects and landscapes in the County. Historic Landmark properties as so designated by adoption of an overlay zone, Historic District (HD), for the property, which allows for the preservation and regulation of the exterior of existing buildings and structures. The preservation and regulation of historic buildings and structures is accomplished through the design review process undertaken by the Sonoma County Landmarks Commission.

Historic Districts. A Sonoma County historic district is a specific area of the County in which there is a significant concentration or continuity of sites, buildings, structures, and/or objects of historic merit or which represent an historic theme important to Sonoma County, the State of California, or the country, and which the Landmarks Commission has determined to be significant based on the criteria for listing on the California Register. The historic districts in the County consist primarily of buildings and structures, although there are also sites, objects and landscapes within the districts of historic merit which may also be regulated. Properties in historic districts are also so designated by adoption of an overlay zone, Historic District (HD), for the properties in the district. The preservation and regulation of historic districts is also accomplished through the design review process undertaken by the Sonoma County Landmarks Commission.

THE DESIGN REVIEW PROCESS

The Sonoma County Landmarks Commission

The design review process for historic resources in Sonoma County is undertaken by the Sonoma County Landmarks Commission. The Landmarks Commission was established in 1974 under Ordinance No.1768. The mission of the Landmarks Commission is to protect those structures, groups of structures, sites, and areas that are reminders of past eras; events and persons important in local, state, or national history; and/or which provide significant examples of architectural styles of the past, or which are unique and irreplaceable assets to the County and its communities (*Sonoma County Landmarks Commission Bylaws*). The Commission designates Historic Landmarks and Historic Districts, reviews development proposals and related activities concerning historic resources, and administers the Historic Resources Preservation Program. By ordinance the Landmarks Commission consists of one resident from each of the five Supervisorial Districts, appointed by the Board of Supervisors. The County Permit and Resource Management Department assigns County staff to assist with carrying out the Landmark Commission's responsibilities.

Design Review in Sonoma's Historic Districts

The Landmarks Commission reviews proposals for the following project types within a historic district: 1) the repair, alteration and/or addition to the exterior of an existing building or structure; 2) the construction of new buildings and structures; and 3) the demolition of existing buildings and structures. The Landmarks Commission evaluates proposals for their consistency with the Secretary of Interior's Standards (typically the Secretary of Interior's Standards for Rehabilitation), and the applicable design guidelines.

The process for reviewing a proposal is as follows. The applicant for a development or related project proposed in a historic district files an Administrative Design Review (ADR) application at the Permit and Resource Management Department and supplies the required supporting materials. Once these materials are determined to be sufficient to explain the proposal, a public hearing before the Landmarks Commission is scheduled. A Notice of Public Hearing before the Landmarks Commission is mailed to all property owners in the historic district.

At the public hearing the Landmarks Commission takes comments from the public on the design of the proposed development project and determines whether it is consistent with the *Secretary of the Interior's Standards* and the applicable historic district design guidelines. If the project design is not consistent with these standards and guidelines, the Landmarks Commission may require changes to the proposal so that it is consistent with the standards and guidelines, and preserves the historic associations, historic character, and architectural qualities of the historic district.

Note that the Landmarks Commission has the following responsibilities with respect to projects within a designated historic district. The Commission may:

- Approve, approve with conditions, or deny a proposed demolition;
- Approve, approve with recommendations, or deny an alteration to an existing building or structure;
- Approve, approve with recommendations, or deny the construction a new building or structure; and

- Approve, approve with recommendations, or deny the relocation a building or structure.

The Sonoma County Landmarks Commission meets monthly at the Permit and Resource Management Department Hearing Room at 2550 Ventura Avenue in Santa Rosa, California. Further information regarding Sonoma County Landmarks Commission public hearings may be obtained at their website: <http://www.sonoma-county.org/prmd/b-c/lc/index.htm>.

All work within the Bodega Historic District must also comply with Sonoma County Building Codes (unless use of the California Historical Building Code is possible – see discussion below) and applicable zoning ordinances. The California Historical Building Code may be used in place of the Uniform Building Code for certain types of work on qualified historic buildings and structures.

Design Review Standards and Guidelines

Bodega Historic District Design Guidelines. The Commission reviews alterations to the exterior of an existing building or structure and the construction of new structures in designated historic districts by evaluating the project proposal for its consistency with the applicable historic district design guidelines and the *Secretary of the Interior's Standards for the Treatment of Historic Properties (the Secretary of the Interior's Standards)*. The applicable historic district design guidelines in this case are the *Bodega Historic District Design Guidelines* found in Chapter 4 of this document. Consistent with National Park Service direction, these guidelines are intended for use in conjunction with the Secretary of Interior's Standards and provide additional guidance specific to the design conditions found in the Bodega Historic District.

The Secretary of Interior's Standards. The *Secretary of the Interior's Standards*, which are established by the National Park Service under the auspices of the Department of the Interior, are the standards that govern preservation, rehabilitation, restoration and reconstruction of our nation's historic buildings, structures, objects, sites and districts. They are also the standards that form the basis of most state and local standards and guidelines for the treatment of historic properties, including those in the State of California and Sonoma County.

Standards that implement each of the four treatment types are provided by the National Park Service, with guidelines to assist in their administration. Rehabilitation is the most common treatment, as it allows for the greatest flexibility in renovating a property. Rehabilitation is defined as: “. . . the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portion of features which convey its historical, cultural, or architectural values” (*Weeks, 1995:61*). In rehabilitation, as with the other treatment types, retaining and repairing the historic features of a property is recommended whenever possible. Priority is placed on retaining what is called the ‘historic fabric’ of a building or structure. However, recommendations are made for replacement when this is necessary for a variety of reasons.

The Secretary of Interior's Standards for Rehabilitation are as follows:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired (*Weeks, 1995:62*).

The purpose of the design guidelines for historic districts is to assist with implementing the *Secretary of Interior's Standards* by providing additional information and detail specific to the historic district in question. The Bodega Historic District Design Guidelines are consistent with this purpose.

The California Historical Building Code. The California Historical Building Code, which has been in place since 1975, is available to the owners of a recognized historic property that provides relief from provisions of the Uniform Building Code. Use of the Historic Building Code protects the integrity of a historic building, but can also represent a considerable cost savings to a building owner. More information on the California Historical Building Code can be found at: <http://www.dgs.ca.gov/dsa/AboutUs/shbsb/2010chbc.aspx>.

Additional standards and guidelines. Additional standards and guidelines may apply to the design and construction process for buildings and structures in the Bodega Historic District. The Sonoma County Permit and Resource Management Department may be contacted for additional information: <http://www.sonoma-county.org/prmd/>.

FREQUENTLY ASKED QUESTIONS

The following section answers frequently asked questions regarding the historic district design guidelines and the design review process. For additional questions, Permit and Resource Management Department staff may be contacted through information provided on the department website: <http://www.sonoma-county.org/prmd/contact-dept.htm>.

What types of projects are exempt from design review by the Landmarks Commission?

Two types of projects are exempt from design review by the Landmarks Commission.

1) Work on the exterior of existing buildings and structures that does not require a building permit, including:

- painting
- window awnings which do not project more than 54 inches
- detached trellises, arbors, or gazebos
- fences not over 10 feet high
- decks not more than 30 inches above grade and not over any basement or story below
- replacement of windows and doors in-kind: same location, size, design, and materials
- children's play structures
- one-story detached structures not larger than 120 square feet
- prefabricated structures not more than 500 square feet
- retaining walls for not more than 3 feet of material
- swimming pools
- removal of up to 25% of the exterior coverings on walls or roofs or similar work for the purpose of determining structural condition

2) Any work on the interior of existing buildings and structures.

How do I use the Design Guidelines?

An applicant or architect or other representative of a property owner wishing to renovate a property or develop a new property in a historic district may use the *Bodega Historic District Design Guidelines* to prepare their proposal. They may consult the design guidelines regarding the following aspects of their project to ensure that it is consistent with the historic associations, historic characteristics, and architectural qualities of the Bodega Historic District and therefore more likely to be acceptable to the Landmarks Commission. Design elements that are addressed by the guidelines include:

- Site design
- Alignment and orientation
- Massing and scale
- Architectural design and detailing

- Roof form
- Building materials
- Windows and doors
- Porches
- Storefronts
- Awnings
- Lighting
- Signage
- Landscaping
- Color scheme.

A member of the Sonoma County Landmarks Commission may use the *Bodega Historic District Design Guidelines* in conjunction with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and information on the historic characteristics of existing buildings and structures in the district to determine whether the design of the proposed project is consistent with the historic associations, historic characteristics, and architectural qualities of the Bodega Historic District.

What are the Secretary of the Interior's Standards for the Treatment of Historic Properties?

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (*Secretary of the Interior's Standards*) are standards established by the U.S. Secretary of the Interior for projects involving work on historic properties listed in or eligible for listing on the National Register of Historic Places. While established by the federal government for historic properties of national significance, the *Secretary of the Interior's Standards* have also been adopted by many state and local agencies, including the State of California and the County of Sonoma, because they are considered the best practices for protecting historic properties. The *Secretary of the Interior's Standards* include practices for preservation, rehabilitation, restoration, and reconstruction of historic properties.

The *Secretary of the Interior's Standards* are implemented through guidelines that assist property owners in protecting their historic property's significance on the long-term through the preservation of historic features and materials. They cannot, in and of themselves, be used to make essential decisions about which features of an historic building can be saved and which can be changed. This is often accomplished through use of a historic survey that identifies the significant historic features and materials of a property and their condition. Once a treatment for the property is selected (typically rehabilitation), the *Secretary of the Interior's Standards* with accompanying Guidelines and the historic district guidelines can provide philosophical consistency to the work.

The *Secretary of the Interior's Standards* pertain to historic buildings and structures of all types, styles, materials and sizes, and address the exterior and interior of the buildings. They also address related landscape features and the building's site and immediate environment, as well as attached, adjacent, or related new construction. For a complete copy of the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstruction Historic Buildings*, see the National Park Service website at <http://www.nps.gov/hps/tps/standguide/>.

How does the Landmarks Commission use the Secretary of the Interior’s Standards?

The Landmarks Commission reviews the design of a proposed project with respect to the *Secretary of the Interior’s Standards* and determines whether the design is consistent with these guidelines.

How do the Secretary of the Interior’s Standards relate to the Bodega Historic District Design Guidelines?

The *Bodega Historic District Design Guidelines* are based on and consistent with the *Secretary of the Interior’s Standards*, but are more detailed and specific to the historic associations, historic character, and architectural qualities of the Bodega Historic District.

What if the Design Guidelines conflict with the Secretary of Interior’s Standards?

The *Bodega Historic District Design Guidelines* were prepared so as not to contain conflicting guidelines. However, in the event that conflicting guidelines are identified, the Landmarks Commission will make a decision as to which guidelines take precedence.

What is the difference between contributing and non-contributing properties?

Properties in the Bodega Historic District fall into one of two types: contributing and non-contributing. As a general rule, a contributing property contributes to the historic character of the District, whereas a non-contributing building does not.

A contributing property is any building, structure, object, or site within the boundaries of the historic district which adds to, is an integral part of, or key to the historic district's historic associations, historic character, or architectural qualities. Contributing properties must be constructed during the period of significance for the property and retain a sufficient level of integrity to convey their significance.

Properties that are non-contributing to the Bodega Historic District were constructed during the period of significance but have been significantly altered and no longer retain their integrity. Alternatively, they may also be buildings constructed beyond the period of significance for the district.

See *Appendix C* for a map and list of contributing and non-contributing properties.

Which design guidelines apply to non-contributing properties?

The *Secretary of the Interior’s Standards* and the *Bodega Historic District Design Guidelines* also apply to non-contributing buildings or structures in the Bodega Historic District. However, they are applied differently than for contributing buildings or structures, as described below.

What is the difference between Landmarks Commission design review of projects involving non-contributing versus contributing properties?

For a proposed development project involving exterior alterations or additions to an existing non-contributing building or structure or nearby new construction, the Landmarks Commission applies the *Secretary of the Interior’s Standards* and the *Bodega Historic District Design*

Guidelines less strictly than for a project involving a contributing building or structure. Often the larger design aspects of the project - placement, orientation, scale, mass, and form - carry more importance than the more specific design aspects of the project for non-contributing buildings. However, the architectural type, architectural details, building materials, and craftsmanship may also be important. A non-contributing building – whether due to integrity or age - contributes to the setting of the contributing structures and in this sense, its design is an important aspect of the district as well. The *Secretary of Interior's Standards* 9 and 10 pertain most closely to a non-contributing building. For additional guidance, the National Park Service provides a number of bulletins and guides to interpreting the standards:
<http://www.nps.gov/hps/tps/tax/TTS/itshome.htm>.

What if my property is also a Historic Landmark?

If a property is not only in the Bodega Historic District but is also an Historic Landmark, the Landmarks Commission will not only review the design of proposed project for consistency with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and the *Bodega Historic District Design Guidelines*, but also review it relative to the historic associations, historic characteristics, and architectural qualities of a historic property that make it individually significant. These associations and characteristics may include the following:

- Your property is associated with an event that has made a significant contribution to the broad patterns of national, state, or local history.
- Your property is associated with the lives of persons significant in national, state, or local history.
- Your property embodies the distinctive characteristics of a type, period, or method of construction.
- Your property represents the work of a master or possesses high artistic values.
- Your property has yielded or may be likely to yield information important in prehistory or history.

Where can I get an application for Landmarks Commission design review of my project?

Applications for Landmarks Commission review of a proposed development project may be obtained from the Permit and Resource Management Department website at <http://www.sonoma-county.org/prmd/historic/review.htm>.

BODEGA HISTORIC DISTRICT SURVEY AND DESIGN GUIDELINES

4. Bodega Historic District Design Guidelines

PURPOSE

These design guidelines provide property owners a basis for making design decisions about the appropriate treatment of their buildings and about the design of compatible new construction within the Bodega Historic District. They will help the property owner identify their building's distinctive characteristics and ways to preserve, rehabilitate, and restore them. The Landmarks Commission and Permit and Resource Management Department (PRMD) staff will also use the guidelines to make regulatory decisions regarding exterior alterations to buildings located within the historic district. Additional users may be business owners, architects, developers and builders.

The design guidelines apply to **all buildings** within the Bodega Historic District, including contributing and non-contributing buildings and new construction. Contributing buildings are those that were constructed during the period of significance and that retain a sufficient level of integrity to be considered historic resources and convey the reasons for their significance. The period of significance is the particular period of history that best represents or conveys the importance or significance of the district. Buildings and features that date from the period of significance typically contribute to the character of the historic district. The Bodega Historic District's period of significance begins with the date of construction of the earliest buildings and continues through the peak of its occupation and development (1853 - 1963).⁵

Non-contributing buildings are buildings that were constructed during the period of significance but do not retain sufficient integrity or were constructed outside the period of significance (after 1963). Alterations to non-contributing buildings are reviewed by the Landmarks Commission, but the Commission applies a slightly lower threshold during the design review. *Appendix C* contains a map and list of contributing and non-contributing buildings.

DESCRIPTION AND OVERVIEW

Location and Setting

Location. Bodega is a small, unincorporated town in west Sonoma County, located within Sections 14 and 15 of Township 6 North, Range 10 West on the United States Geological Survey (USGS 7.5 minute Valley Ford 1954, updated to 1971, Quadrangle). It is located east of Bodega Bay, which was historically the port for this small town, and is approximately four miles inland, as the crow flies. In addition to Bodega Bay, the closest towns are Freestone to the northeast and Valley Ford to the southeast. Bodega is ten miles west of Sebastopol. The town is accessed from the east by Bodega Highway and from the south by Bodega Highway via Highway 1. Salmon Creek Road enters the town from the north on the west end.

⁵ Note that Bodega's period of significance encompasses buildings that are 48 years of age (as of 2011), in order to capture the period in which Bodega became famous as a setting in the movie "The Birds."

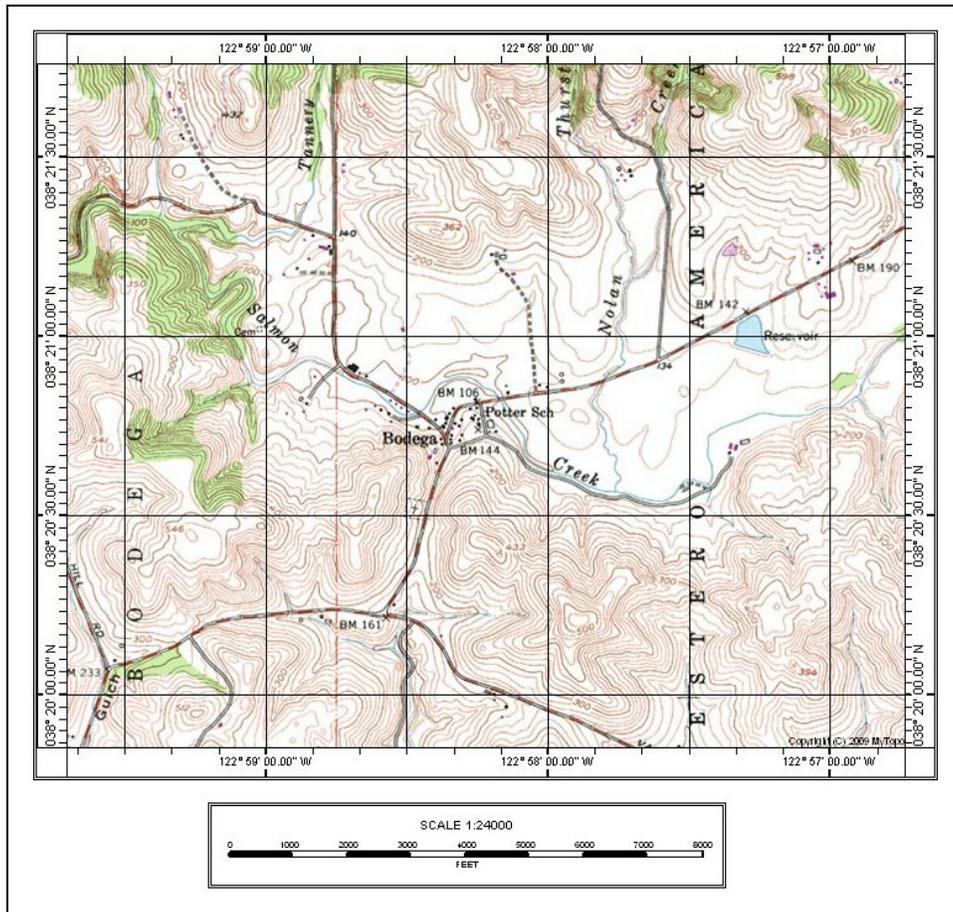


Figure 5 – Project location map
Source: USGS Topographic Maps

Natural setting. Bodega is surrounded by rolling hills that rise directly up behind the town to the south and more gradually toward the north. The route of the Bodega Highway to the south is within a narrow passage between two hills to the east and west. Salmon Creek encircles the town, flowing from the south, along the east edge of the town, around the lots north of Bodega Highway in this location, crossing Salmon Creek Road, and continuing west, where it empties into the Pacific Ocean north of Bodega Bay. The area surrounding the town is, for the most part, in open farm, pasture and grassland, with the exception of a few wooded areas and vegetation along the route of Salmon Creek.

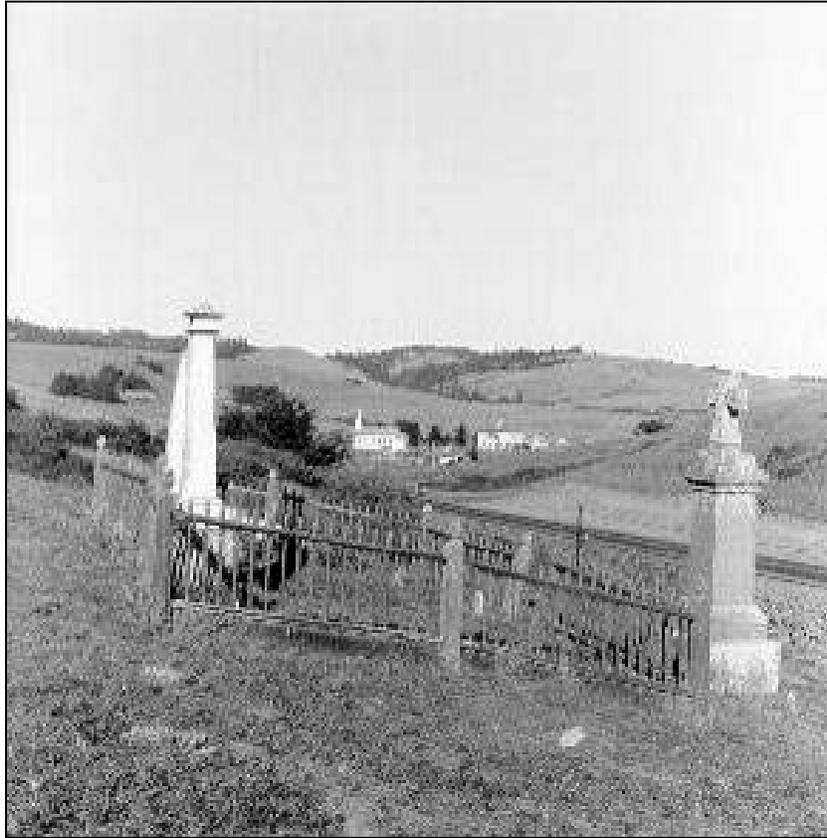


Figure 6 - View of Bodega from Calvary Catholic Cemetery
Courtesy Sonoma County Library

Built Environment

Urban design character. Bodega was historically known as a crossroads, but its most striking feature is the linear arrangement of commercial structures along a curve in the Bodega Highway, overseen by the dramatic St. Teresa of Avila Church and the Potter School on the hillside to the south. The curve of the highway through town contributes to the picturesque quality of the town's main street. Commercial development is centered on Bodega Highway, but quickly gives way to residential development beyond this main commercial block. Bodega Lane, which rises to the south on the east side of town, accesses civic, commercial, and residential structures. Salmon Creek Road continues to the north from the west side of town. This is a residential street. Small lots quickly give way here to rural properties as the road continues as Tannery Creek Road. Beyond the town is rural countryside, with the exception of the area to the northwest, which is characterized by semi-rural residential development. Bodega Highway continues on the west side of town in a southerly direction, past the historic Bodega Cavalry Cemetery on the right, joining Highway 1 approximately 1,000 yards to the south.

The village is both bisected by and organized around Bodega Highway within the town, historically known as Main Street and Church Street. It has an irregular platting pattern. Lots are oriented toward the primary and secondary streets, the primary street being Bodega Highway and the secondary streets being Bodega Lane (historically Stewart Street) and Salmon Creek Road (historically Briard Street then County Road). Commercial uses are clustered along the Bodega



Figure 7 - View of Bodega Highway from east and historic Murray House (right)

Highway within the straight stretch that extends northeast of the intersection of Bodega Highway and Salmon Creek Road.

This stretch is anchored by the two-story Bodega Country Store (historically the McCaughey Store) in the southwest end and a two-story Italianate structure at the corner of Bodega Highway and Bodega Lane to the east. The town is dominated by views of the historic St. Teresa of Avila Church and the two-story Potter School, both of which have been preserved in their original condition. The curve in Bodega Highway is emphasized with views from both ends of the historic Murray House, which is located opposite the entry to St. Teresa of Avila Catholic Church. The picturesque qualities of the town are emphasized by the natural topography, which is undisturbed. Large open spaces north of the main block of the town and between Bodega Highway and Salmon Creek contribute to a feeling of openness in the town (note that at least two major structures are now missing, the Casini Brothers' store and the Presbyterian Church).

Architecture. The buildings within the town of Bodega consist primarily of one- and two-story, wood-frame structures that are typically located in back of the front property line, in the case of the commercial structures, and set back slightly within the lots, in the case of residential structures. Historical structures display wood siding and wood-frame, double-hung windows with divided lights. Most of the historic structures have gable fronts and rectangular footprints and are simple, vernacular structures dating from the 1850s through the 1960s. The two outstanding historical structures remaining in town, St. Teresa of Avila's Catholic Church and the Potter School, are high-style examples of their respective eras, and retain their historic and civic presence in the town.

The town has evolved in an informal, organic way, with the quality of the individual buildings (with the few exceptions noted above) being subservient to the town's overall urban design qualities and setting. A few buildings might even be called "funky." Historic photographs reveal, however, that a number of the significant buildings have evolved over time and display

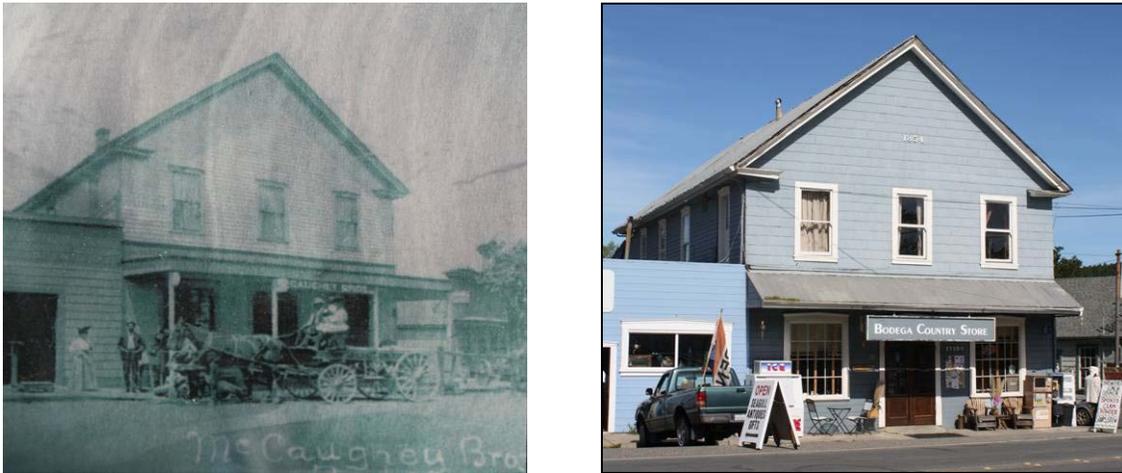


Figure 8 - McCaughey Store with addition in the late 1800s and today

additions and alterations that they have had for some time. In this sense, the changes to what was the original form of the building(s) have become significant in themselves.

DESIGN GUIDELINES FOR HISTORIC BUILDINGS

The key to retaining Bodega's unique character is to maintain important features of the existing historic buildings, the streetscape, and the landscape and views, while ensuring that changes and new construction are compatible with their surroundings. All these elements collectively contribute to Bodega's sense of place and its value as a historic district. Their protection will ensure that the town will continue to provide residents and visitors with a sense of the town's past, while being an attractive and vital place to visit and do business. Property and business owners in Bodega have a special interest in respecting and protecting the historic character of the town's buildings and setting. The original character of historically significant buildings and urban design features should be retained and, ideally, the important features and elements that have been removed or altered should be restored.

The commercial and residential buildings of the Bodega Historic District have much in common, particularly with respect to building materials, windows, doors, and overall form. The following design guidelines address best practices in maintenance, repair and restoration of historic buildings and features. This is followed by guidance specific to the individual design features of commercial, institutional and residential buildings in the Bodega Historic District, including advice on the removal of non-historic features, where applicable. Finally, the guidelines include information on what to avoid in order to better preserve the historic character of Bodega's buildings and structures. Additional information on all these guidelines is available from sources which are listed at the end of this chapter. Energy efficiency measures that are sympathetic to historic buildings are included where applicable.

Building Materials

The materials addressed here are wood siding, brick masonry, and roofing materials. In the Bodega Historic District, the most common siding is painted horizontal wood in a variety of patterns, with some board-and-batten buildings. Clapboard is also seen on the church. The scale,

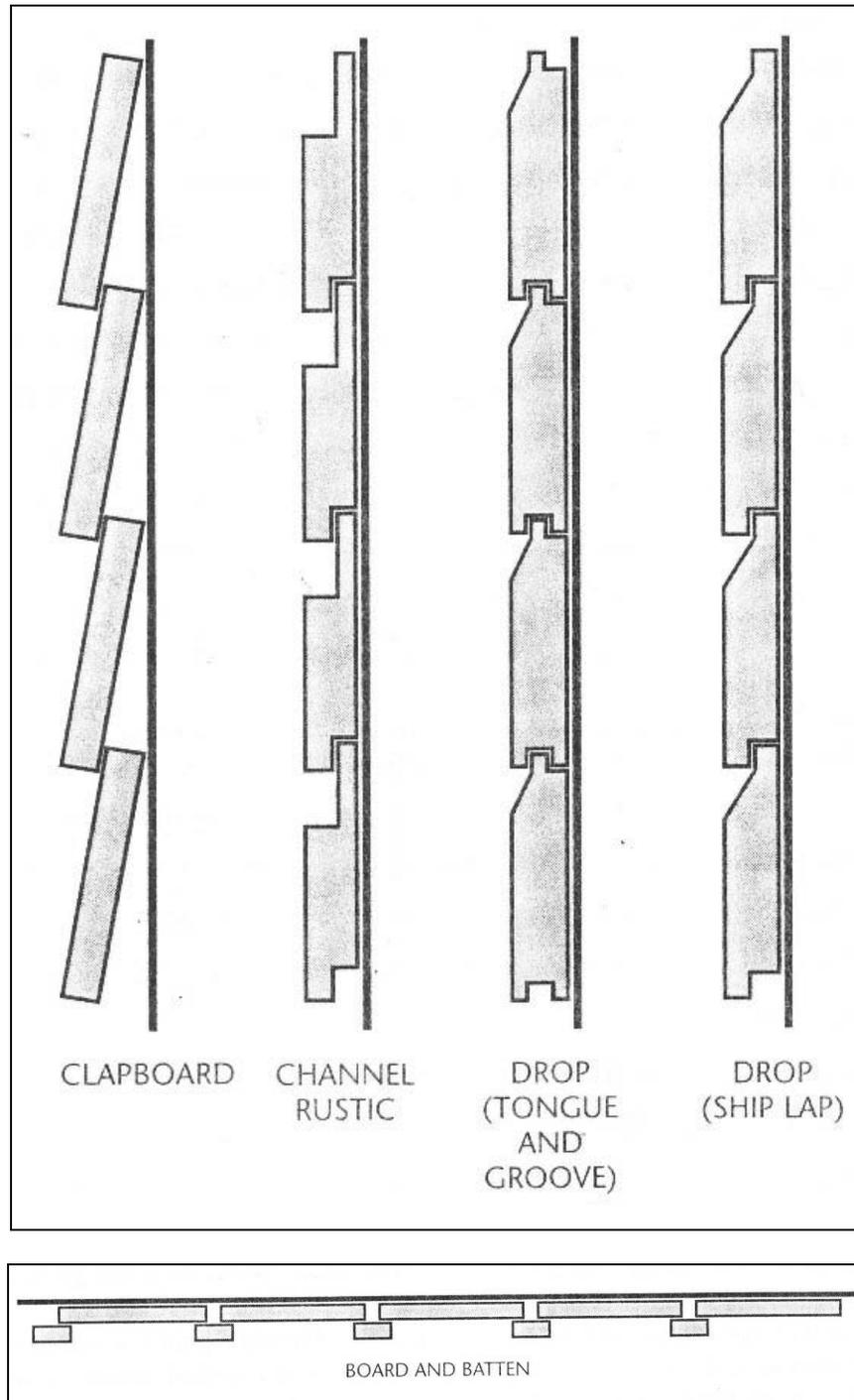


Figure 9 - Examples of siding found in Bodega
Source: *Architectural Surfaces*

texture, and finish of the building materials contribute to the historic character of the district's buildings, as does the natural aging process of painted wood.

Guideline: Preserve historic building material whenever feasible. When possible, repair deteriorated or damaged building fabric before replacing it. Also consider consolidating and/or patching material rather than replacing it. Building fabric that has weathered over time or shows signs of wear do not necessarily need to be replaced. Its finish or patina conveys the building's age and may contribute to its historic character. Building cladding should be replaced only if it is beyond repair, and then should be replaced with like materials.

Wood siding

- Use the gentlest means possible to clean historic building materials. Clean a test patch first to determine that the method will not damage the historic material.
- In order to preserve wood surfaces and detailing, paint wood as it was painted historically. Ensure that the type and texture of the paint matches the historic finish. Use the gentlest means possible for removing old layers of paint. [Note that special measures are required for the removal of lead paint. Contact your local building department for additional information.]
- When replacing historic building materials, match the original material in type, texture, size, and finish (e.g. replace original wood clapboard in kind rather than covering it with stucco, for example). Replace only the section of material that has deteriorated.
- Under most circumstances it is inappropriate and can be harmful to cover historic building materials, particularly with synthetic materials such as aluminum or vinyl siding, asbestos shingles, synthetic masonry, and cementitious materials such as Hardiboard. Wood siding that is covered can trap moisture and lead to damage that is not visible until it becomes a serious problem.
- Consider removing non-contributing building materials if they obscure the historic building fabric and if removal will not cause damage to the material underneath. Remove a test patch in an inconspicuous place to determine if removing the top layer of siding is feasible. If not, consider replacing it with material that is appropriate to the building's architectural style.



Channel Rustic siding



Clapboard siding



Coursed shingle siding



Board-and-batten siding

Masonry

- Retain the original mortar if it is in good condition. Repoint mortar joints only where necessary such as places where a significant amount of mortar is missing or failing. Note that historic mortar has a different composition than mortar sold today. It may be necessary to test the existing mortar and develop a similar mixture to replace or repoint brick masonry.
- Leave masonry unpainted if historically it has not been painted. Paint on masonry surfaces traps moisture that is intended to escape through the mortar, and can damage the entire brick masonry surface, which then absorbs the moisture within the brick. If the brick has been painted and the paint is to be removed, use the gentlest means possible to remove it. Sand blasting and other harsh measures will remove the surface of the brick, allowing water to penetrate the brick and damage it over time.



V-groove shiplap siding

Roofing

- Retain or replace original roofing in kind if it is a character-defining feature of the building, such as clay tile. Replace only the section of material or features that have deteriorated, when possible.
- If it is necessary to replace historic roofing material and features, match the original in type, texture, and finish (e.g. replace original wood shingles with shingles that have a similar size, color, texture, and pattern). This is particularly important for distinctive materials, such as clay tiles. It is possible to replace wood shingle roofing with some newer synthetic materials that provide a similar textured appearance as the original and also provide fire protection. Composition shingle or cementitious shingles, for example, can be an appropriate replacement material in some instances. Approval of replacements should be made by the Landmarks Commission.
- Standing seam metal roofing is appropriate only under certain conditions. This surface is more reflective and brighter and has a different texture than other roofing materials, and is usually out-of-place in a historic district (note that corrugated metal roofing can be a historic material and may not out-of-place as a replacement roof). Standing seam metal roofs should only be applied to new buildings and only then on approval by the Landmarks Commission.
- Composition shingle roofing is an appropriate roofing material on a historic building in most instances. There are many colors, textures and levels of quality available. Roofing materials and color can be a character-defining feature of a historic district, in addition to the individual building, and should be approved by the Landmarks Commission.

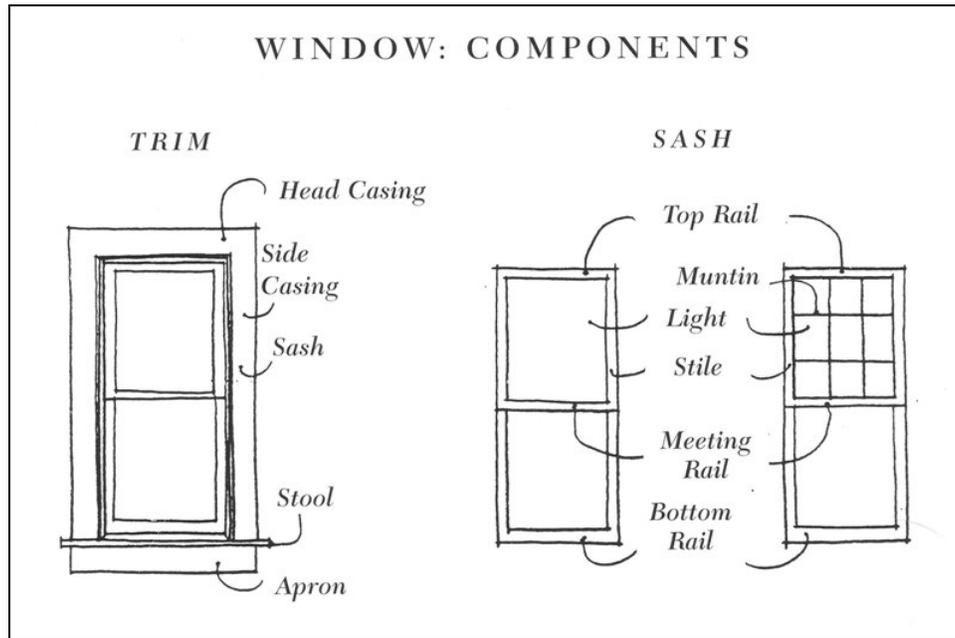


Figure 10 - Window components

Source: American Vernacular Buildings and Interiors, 1870 - 1960

Windows and Doors

In many historic buildings the window sash, framing and the architectural detail surrounding windows (the window surround) are among the most important character-defining features of the building. They impart style, scale and character to the building. The historic and architectural character of a building can be seriously damaged by inappropriate window treatments. Doors and entrances are also important character-defining features of historic structures, providing scale and visual interest in the composition of a building. The doorway can be a richly ornamented part of a building, with special materials and finishes that together contribute to the architectural style and character of the building. It can also be relatively simple. The style of the building is key to door replacement, when this is necessary.

The most common historic windows in Bodega are six-over-six, double-hung, wood-frame windows. They are character-defining features of the District. Also seen in Bodega are one-over-one-light, double-hung windows and the classic plate glass of storefront windows. The windows in St. Teresa's Church have pointed arches and the windows of the Potter School have round arches with decorative hoods. Both are character-defining features of these buildings, but not appropriate elsewhere in the District. (Note that additional guidelines for windows and doors are located in the final section of this chapter entitled, "Energy Efficiency Measures for Historic Buildings and Properties").

Guideline: Preserve the building's historic windows and especially the window openings whenever feasible. Windows on the façade or other facades visible from the street are particularly important to preserve. Whenever possible, repair deteriorated or damaged windows. If it is necessary to replace damaged windows, replace them with new windows that match the historic windows in materials, configuration, operation, finish, and details.



Figure 11 - Double-hung windows in Bodega Historic District

Preserve the building's historic doors and door openings whenever feasible. Primary entrance doors are particularly important to preserve. Where possible, repair deteriorated or damaged doors. If necessary, replace damaged doors to match historic doors in terms of materials, configuration, operation, design, details, and finish.

Windows

- If possible, replace select components of the window that have deteriorated or have been damaged rather than the entire window.
- Rather than replace windows that are difficult to operate or allow heat loss, consider restoring the window by removing paint layers and properly applying new coats of paint; replacing select deteriorated components, such as sash members or sills; and applying weather stripping to make them more operate more easily and make them more energy efficient. Storm windows, either interior or exterior, may also be a possibility.
- Maintain historic window openings on the building. Avoid covering or filling in existing window openings or adding new window openings, particularly on the primary facades.
- If replacing a historic window, match the original window in terms of material, configuration, operation, finish and details (e.g. replace a wood, one-over-one, double-hung window in kind). If possible, preserve the historic casing and trim by replacing the window sash only.
- When adding new windows, ensure that they are compatible with the historic style of the building and maintain the historic ratio of voids (window openings) to solid expanses of walls. Windows in new additions may depart from historic windows in order to

differentiate the new addition from the original window, but should maintain the proportions and relationships of the historic windows.

- Consider removing and replacing non-contributing windows if they have replaced historic windows. If all of the historic windows have been removed and the original window design is unknown, consider replacing newer windows with those that are appropriate to the building's architectural style. Photographic evidence of the windows in place on the building historically should guide the selection of new windows.
- It is not appropriate under any circumstances to replace an existing wood sash (frame) with a vinyl frame windows. Consideration may be given, under very limited conditions, to installing windows of alternative materials that have the same proportions, operation, and color as other wood sash on the building on the rear of the building or in locations otherwise not visible from a public street. Any alternative window replacement materials must be approved by the Landmarks Commission.

Doors

- If possible, replace select components of the door that have deteriorated or have been damaged rather than the entire door. For example, consider replacing its hardware and framing components to make the door functional. Avoid shaving the door to make it fit the door frame.
- To prevent heat loss, consider adding weather stripping, fitting the door to the jamb and frame, and installing a storm door, rather than replacing the door. Select a door that does not obscure the exterior design of the historic door when possible.
- Maintain historic entrances on the building. Avoid covering or filling in existing entrances or adding new entrances, particularly on the primary facades.
- If replacing a historic door, match the original door in type, material, design, and finish (e.g. replace a historic wood paneled door in kind).

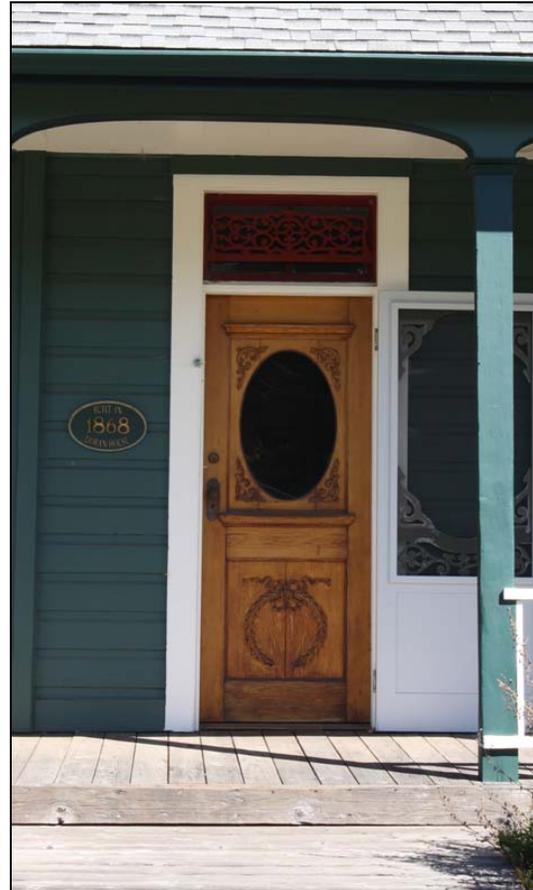


Figure 12 - Historic door in Bodega Historic District

Also consider preserving the historic frame, jamb, and sidelights by replacing the door only.

- Maintain historic door openings on the building. Avoid covering/filling in or adding new door openings, particularly on the primary facades.
- When adding new doors, ensure that they are compatible with the historic style of the building and maintain the historic ratio of voids (door openings) to solid expanses of walls.
- Consider removing and replacing non-contributing doors if they have replaced historic doors. Ensure that the new doors are appropriate to the architectural style of the building.



Figure 13 - Typical cross-gable residence

Roof Design

Roofs are typically one of the most important design elements of an historic building, but are also important to the Historic District as a whole. Roofs and related elements such as cornices, fascia, parapets, brackets, eaves and rafters impart much of the architectural character of a building. The main function of a roof, whether utilitarian or ornate, is to keep water from entering the building and to direct water away from the building's exterior walls. Secondly, roofs are among the most important character-defining features of almost any building and are a key to the building's style. Finally a roof and particularly the cornice or parapet establishes continuity with the surrounding buildings and is a feature of the streetscape.

Guideline: Preserve the roof's historic form, materials, and features, such as eaves, rafter tails, and gutters, when feasible. Whenever possible, repair deteriorated or damaged roof materials and

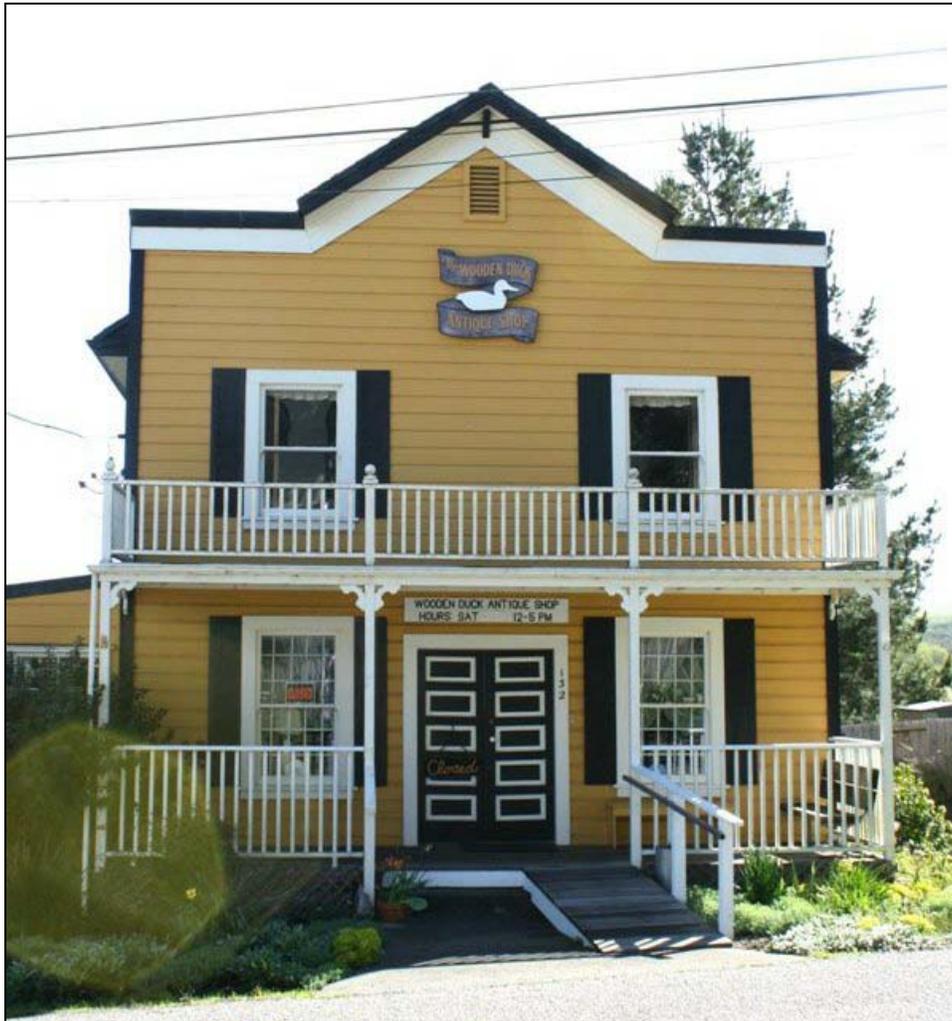


Figure 14 - False front on former Druid's Hall

features. If necessary, replace damaged materials and features but maintain their original character-defining features, such as design, particularly the pitch, and proportion.

- Preserve the original pitch and form of the roof as well as the depth of its eave overhang. Preserve the historic architectural detailing associated with the roof.
- Maintain the roof by repairing cracks in chimney masonry where applicable and repairing or replacing loose or missing flashing, shingles and parapet materials, and by installing and maintaining appropriately sized gutters and downspouts.
- If a roof form that is inappropriate to the building has been added in an earlier addition, consider its removal and replacement with a more appropriate form.

Storefronts

These guidelines apply to commercial buildings in the Bodega Historic District. The storefront refers to the façade's first story and typically includes the main entrance, storefront and transom windows, and bulkheads or kickplate. Storefronts incorporate a large amount of glazing through large storefront windows and glazed doors to advertise merchandise and draw potential customers. Historically commercial building owners often updated the design of their storefront as new building styles and materials were introduced, merchandising styles changed, or a new business moved in. Due to this constant evolution, storefronts are the most dynamic element of a commercial building.

Guideline: Preserve the building's historic storefront when feasible. Whenever possible, repair deteriorated or damaged components of the storefront. If necessary, replace damaged components but maintain their original character-defining features, such as materials, size, shape, and proportion. It is possible that a later renovation has achieved historic significance in itself.

- Preserve alterations to the storefront that have achieved significance in their own right.
- Maintain the storefront's historic window openings and entrances. Keep windows, including transom windows, and doors transparent by avoiding filling in or covering them.
- Maintain the original size, configuration, pattern, and proportion of storefront windows and doors. Maintain the height of the window bulkhead or kickplate. Maintain the existing spandrel panel and remove materials that have been added later to cover the original spandrel panel or transom window, when possible.
- If possible, replace select components of the storefront that have deteriorated or have been damaged rather than the entire storefront. For example, replace a window's sash members or sills or a door's hardware and framing components.
- If replacing a historic component of the storefront, match the new storefront components in terms of design, material, dimensions, details and profiles (e.g. replace a wood glazed door in kind).
- When a storefront has been significantly altered and the historic design is not known, design a new storefront to be compatible with the building's scale, materials, and architectural style. Glazed doors and large fixed storefront windows are appropriate. Use clear glass instead of tinted, opaque or reflective glass.
- If contributing a new bay within an existing storefront with several bays, the new bay may be more contemporary in character, if it utilizes traditional proportions and features. A new bay should not depart from the character-defining features of the Historic District and should be, in most instances, set slightly back from the frame of the existing building.



Figure 15 – Two-level porch on historic McCrea home

Porches

A number of historic residential buildings in the Bodega Historic District feature porches, a significant character-defining feature. Commercial buildings also include what might be considered a ‘front porch, although they are not typically referred to as such. Porches are historically important and prominent; a porch protects an entrance from rain and provides shade and a sense of scale and aesthetic quality to the façade of a building. Porches connect a building to its surroundings by emphasizing its orientation to the street. Most historic architectural styles and building types developed with the porch or entrance as a prime feature of the front façade.

Guideline. Preserve the building’s historic porch when feasible. Whenever possible, repair deteriorated or damaged porch components. If necessary, replace a deteriorated or damaged porch but maintain its original character-defining features, such as its location, materials, size, design, and proportions. If it is missing and the original design is not known, a new porch should be compatible with the style and character of the building.

- Preserve historic detailing of the porch, such as its posts, balustrades, and brackets. The spacing of the balusters, the height of the railing, and the design, size and shape of porch posts are significant architectural features that should be maintained.
- Replace missing or damaged porch components, such as balusters, posts, and brackets, with new porch components that match the historic details in terms of material, configuration, details, design and finish.
- If possible, replace selective components of the porch that have deteriorated or have been damaged rather than the entire porch.

- Enclose a porch with transparent materials, such as screens, rather than with opaque materials. Place the new material behind the porch posts. Ensure that it is removable and that its installation does not damage historic materials.
- Consider replacing a historic porch if it has been removed. First research the history of the house to identify photographs or drawings that depict its original design and examine the exterior of the house to find indications of its original location and design. If the original design is not available, construct a porch that is compatible with the building's architectural style and design. Buildings of the same era and style can provide design guidelines; although the new porch should not be an exact replica.
- It is possible to retrofit an existing porch and entrance for compliance with the American with Disabilities Act and maintain its historic character. Refer to National Park Service *Bulletin 22: Making Historic Properties Accessible* at <http://www.nps.gov/hps/tps/briefs/brief32.htm>.

Canopies and Awnings

Canopies and awnings were historically used to shade storefronts and to regulate the temperature inside the building. They can greatly contribute to the storefront's design and to the character of the streetscape. Awnings are generally temporary materials such as canvas or metal, affixed to a framework. Canopies tend to be permanent features of the building. They often have flat or hip roofs, supported by brackets or supports such as simple posts. Many of the historic canopies in the Bodega Historic District are wood and on the historic storefronts, span the full width of the storefront.

Guideline: Preserve the building's historic canopies when feasible. Whenever possible, repair deteriorated or damaged canopies and awnings. If necessary, replace damaged components but maintain their original character-defining features, such as materials, size, shape, and proportion. New awnings should be compatible with the building's scale, materials, and architectural style.



Figure 16 - Typical commercial canopy in Bodega

- Preserve historic detailing of the canopy and replace missing details with replicas of historic features.
- If possible, replace selective components of the historic canopy that have deteriorated or have been damaged rather than the entire canopy.
- Design new canopies to be compatible with the architectural style, scale, and materials of the building. In particular, they should correspond to the size and shape of the storefront opening or window. Often historic photographs or surrounding buildings will provide information on an appropriate design for new canopies. Sloped, or shed-style, retractable awnings with a loose skirt are generally the most appropriate form of awning (in contrast to curved awnings).
- Awnings constructed of weather resistant fabric such as canvas are appropriate. Avoid installing vinyl, metal, or plastic awnings.
- Install and locate new awnings so that they do not obscure character-defining features of the storefront or building.
- Attach awnings to the building in a manner that does not cause permanent damage. For example, attach awnings through mortar joints rather than masonry.



Figure 17 - Typical painted sign in Bodega

Signage

This guideline refers primarily to commercial buildings, which nonetheless may have originally been a residential or other building type. Signs communicate the name of the business; colors and typeface are key design components as well. Signs can provide individuality to a commercial building as well as secondary information, such as store hours and policies. A sign's location, size, materials and imagery provide visual interest to the building and the streetscape. Signs in Bodega are typically wood painted signs, fixed to the building façade. They are an important component of the built environment.

Guideline: Preserve the building's historic signs when feasible. Whenever possible, repair deteriorated or damaged signs. If necessary, replace damaged components but maintain their original character-defining features, such as materials, size, shape, and design. New signs should be compatible with the building's scale, materials, and architectural style.

- Preserve a building's historic signs, including those affixed to or painted on the building's exterior or carved in the façade. Historic signs may include those from a previous business. Typically it is not appropriate to re-paint historic signs that are on a building.
- Design new signs to be compatible with the scale and style of the historic building. The size and scale of the sign's typography should also be scaled to the size the building or storefront. New signs can be located on signboards spanning above the storefront, can project from the building, or can be applied to awning skirts, the edge of a canopy, or storefront windows. They can also include painted signs, applied letters, and hanging signs, as appropriate.

- Locate and place signs so that they do not obscure the building's significant architectural features, such as cornices, trim, windows or decorative brickwork. They should emphasize existing architectural elements.
- Limit the number of signs on the storefront so that they do not detract from the overall character of the building or the surrounding streetscape.
- Limit the amount of information on the primary sign and select a legible font. Place secondary information, such as store hours and policies, on smaller signs attached to windows, doors, or the sides of the building.
- Attach signs to the building in a manner that does not cause permanent damage. For example, attach and install signs through mortar joints rather than masonry.

Lighting

Lighting can be used to enhance a storefront's visual appeal by highlighting signage and merchandise. It can also be used for security purposes and to create a sense of safety and for pedestrians. In Bodega, goose-neck industrial lights are often used to illuminate painted signage. They are contributing elements of the streetscape.

Guideline: Preserve the building's historic lighting when feasible. Whenever possible, repair deteriorated or damaged lights. If necessary, replace damaged lights but maintain their original character-defining features, such as materials, size, location, and design. New lights should be compatible with the building's scale, materials, and architectural style and other lights in the historic district.

- Use lighting to highlight the building's architectural detailing.
- Provide indirect lighting. Lighting should provide an even illumination level and should not be overly bright. Avoid installing flashing, pulsating, or moving lights.
- Design new lighting fixtures to be consistent across the façade and to compliment the building's architectural style. Avoid lighting that overpowers the storefront and disrupts continuity within the district.
- Direct sign lighting on the sign itself rather than using it to light the surrounding area. Install separate fixtures for area lighting.
- Install and place new lighting fixtures so that they do not obscure character-defining features of the storefront or building. Whenever possible, install lighting fixtures so that there is no exposed conduit.
- Attach new lighting fixtures to the building in a manner that does not cause permanent damage. For example, attach lighting fixtures through mortar joints rather than masonry.



Figure 18 - Typical fences in Bodega

Fences

The following guideline applies primarily to residential buildings. Fences, often incorporated into the private open space in front and on the sides of historic buildings, were designed to harmonize with the buildings to which they are related. They also help unify the building and surrounding streetscape. Fences provide private outdoor space and separate the private space from the street or other public space.

Guideline: Preserve the building's historic fence when feasible. Whenever possible, repair deteriorated or damaged fence components. If necessary, replace a deteriorated or damaged fence but maintain its original character-defining features, such as its location, materials, size, height, design, and proportions. If it is missing and the original design is not known, the design of the new fence should be compatible with the architectural style and character of the building.

- Preserve historic detailing of the fence, such as its posts, pickets, and rails. The spacing and the height of the pickets and the size and perimeter of the fence are important character-defining features.
- Replace missing or deteriorated fence component details, such as posts, pickets and rails, with new components that match the historic fence features.
- If possible, replace selective components of the fence that have deteriorated or have been damaged rather than replace the entire fence.
- Construct a new fence that is compatible with the building's architectural style and design. Similar buildings of the same style and era can provide design guidelines; although the new fence does not have to be exact replica. Fences in the Bodega Historic District are typically wood picket that are low in height, or approximately 36 inches in

height. They are also “transparent,” or allow you to see through to the front yard. Therefore, low transparent, wood fences are typically more appropriate than high solid fences and fence constructed of chain link or concrete block materials

- Under no circumstances is it appropriate to build a vinyl fence in the Bodega Historic District.



Figure 19 - Color scheme on historic Battistimo house in Bodega

Color

Color is not typically a regulated design element in the small historic districts found in Sonoma County. Color is considered a reversible feature that is easily changed. Nonetheless, a few guidelines are included below for consideration in the District.

A color scheme can be used to make the building stand out individually or blend it with surrounding buildings in the historic district. It can also be used to alter the perceived scale of a building and to define and accent architectural features.

- Select a simple color scheme with one base color and one to two accent colors, where applicable.
- Use the same color scheme throughout the building to unify its composition.
- Select a color scheme that is compatible with the historic character of the district.

ADDITIONS TO HISTORIC BUILDINGS

Additions have been constructed on many historic buildings over time, perhaps because the needs of the owner or the use of the building changed. Often, early additions were subordinate in scale to the main building and are located on the side or rear facades; this pattern should be emulated.

Dormers are another common addition used to create more habitable space, particularly for residential buildings. If they were constructed during the period of significance, early additions may have achieved significance in their own right.

Guideline: New additions should be designed so that they preserve the character, design, scale, proportions, and dominance of the historic building. Additions that have achieved significance in their own right should be preserved.

- If possible, locate additions on the rear or side facades to avoid detracting from a building's primary façade, which should remain dominant.
- Use a smaller connecting element to join a larger addition to a historic building when this is appropriate.
- Set rooftop additions back from the main façade and limit their visibility from the street.
- Design new additions so that, if they are removed in the future, they do not impair the form, materials, and character-defining features of the building.
- Design new additions so that they are subordinate and differentiated from yet compatible with historic building in terms of materials, size, scale, proportion, and massing. The *Secretary of Interior's Standards* states that new additions should be differentiated from the older building, to prevent the creation of a false historical appearance.
- Consider removing non-contributing additions if they obscure the original building and their removal will not cause substantial damage to the building.
- In order to minimize its visibility from the street, locate new mechanical equipment, electrical service lines, and meter boxes to the side or rear facades of the building, within landscaped areas off the building, or screen them from view.

DESIGN GUIDELINES FOR NEW BUILDINGS

It is possible to add new buildings to the Bodega Historic District and maintain the historic character of the district. New buildings will assist with maintaining the vitality of the District, housing new businesses and residents. However, new buildings should not detract from the district. In particular they should maintain the historic urban design qualities, landscape characteristics and views, and site design of the district. They may add new materials and styles if compatible with the district, these guidelines, and the *Secretary of Interior's Standards*.

Guideline: New buildings should be visually compatible with the existing character of the historic district. They do not have to be designed in a specific architectural style and they should not be designed in imitation of a historic style per se. In areas of the district with a range of architectural styles, scales, and materials, new buildings should help define and unify the district's character-defining features.

Alignment and Orientation

- Orient the new building in a similar manner as the surrounding buildings in the historic district. In most cases, orienting the façade so that it is parallel to and faces the street is appropriate.
- Locate the primary entrance in the same manner as surrounding buildings.
- In most cases include a front porch if the majority of adjacent or similar buildings have one.
- Maintain similar front and side setbacks as found in the historic district. If there is a range of setbacks, locate the new building within this range and create a front yard of a similar depth as adjacent buildings.

Mass and Scale

- Design the mass and scale of the new building to be compatible with surrounding buildings in the historic district. The general height, shape, and proportions of the new building, in particular its façade, should relate to existing surrounding buildings.
- Design the height and width of the building to be compatible with surrounding buildings in the streetscape. Buildings that are one-to-two stories in height are appropriate for the historic district.

Building and Roof Form

- Design the building form to be compatible with surrounding buildings in the streetscape and within the historic district.
- Design the roof form and roofline to be compatible with surrounding buildings in the streetscape and within the historic district. This includes the pitch or the roof and depth of the eave. In most cases, a gable or hipped roof is an appropriate roof form.

Materials

- Select building materials that are visually compatible with surrounding buildings in the historic district. New materials may be considered, with an emphasis on authentic materials, such as corrugated metal. However, it may be appropriate to select wood siding if the surrounding buildings are clad in horizontal wood siding.
- Select a compatible roofing material in pattern, texture, and color.

Architectural Details

- Building design should be responsive to the historic district's overall context and visual character.

- Select architectural details that are compatible with surrounding buildings within the streetscape and within the historic district. Details should be in keeping with those found in the historic district, but should not be exact copies or replicas.
- A contemporary interpretation of historic details is often appropriate. If applied, contemporary features such as brackets, trim, and porches should be in scale with historic features found on surrounding buildings and with other features on the subject building.
- The fenestration pattern on the new building should be compatible with surrounding buildings in the historic district. This includes spacing, proportions, and the ratio of voids (window and door openings) to solids (expanses of wall).

New Accessory Structures

Accessory structures have been constructed adjacent to many historic buildings, typically to add more storage space on a property. They often take the form of detached garages and sheds. These accessory structures are also typically subordinate in scale to the main building and located to the side or the rear of the main building. Historically accessory structures were very plain in contrast to the main structure. If an accessory structure was constructed during the period of significance for the district, accessory structures may have achieved significance in their own right.

Guideline: New accessory structures should be designed so that they maintain the character, design, scale, and proportion of the historic building. Accessory structures that have achieved significance in their own right should be preserved.

- Set new accessory structures back or away from the historic building, so that they are subordinate to the historic building. If possible, locate these structures to the side or rear of the main building to avoid detracting from a building's primary façade, which should remain dominant.
- Design new accessory structures so that they are subordinate in style and differentiated from yet compatible with historic building in terms of materials, style, size, scale, proportion, and massing.
- Design garages so that they are compatible with buildings of similar style and age in the historic district. For example, many garages in the Bodega Historic District are small, detached wood structures located to the rear of the building. Consider following this established pattern.
- Consider removing non-contributing accessory structures if they obscure or detract from the original building.
- If replacing a contributing accessory structure, build the new structure in the same location with the same building footprint when possible.

- Do not design an accessory structure to appear like a ‘small’ version of a high style building with which it may be associated. This is considered adding a sense of false history to a district.

ENERGY EFFICIENCY MEASURES FOR HISTORIC BUILDINGS AND PROPERTIES

There are many reasons why the preservation of historic buildings and building features is often the “greenest” decision that a building owner can make. Many early buildings have inherent energy-efficient advantages. The quality of materials in historic buildings is also often superior to what can be obtained today, particularly wood products, and is therefore more durable. An additional advantage to rehabilitating historic buildings is that the individual building components in a historic building can be repaired, unlike many newly manufactured building components or products, which must be replaced in whole. For example, a wood window frame can be repaired. A manufactured window, such as a vinyl window, must be totally replaced if, for example, a seal breaks. And it is likely that the repaired wood window will last far longer than the replacement vinyl window.

However, many historic building owners are interested in making their historic buildings more energy efficient. Historic buildings can be retrofitted to be more energy efficient and still preserve their historic character. For example, it is far more effective to insulate attic floors and basement ceilings and openings between the attic and basement into the main portion of the building than to replace windows. These measures have the added benefit that they typically do not alter the exterior appearance of a building. (Note that walls may also be insulated but best practices should be followed to ensure that the method chosen does not trap moisture within the walls or damage historic materials.)

To make historic buildings more energy efficient, the National Park Service recommends that the following steps be undertaken (*Grimmer, 2011:1*). The first step is to identify and assess the existing (or lost) energy-efficient characteristics of the historic building. In other words, the role that the building’s design, materials, type of construction, size, shape, site orientation, and surrounding landscape relative to the prevailing climate plays should be assessed. Then improvements should be planned that enhance the inherent energy efficiency of a building and retain and complement the original building, site and context.

The role that historic building components play together should also be considered. For example, porches and shutters can help keep a building cool, and operable, transom windows and screen doors can improve air flow and cross ventilation. Good maintenance practices are another important step in protecting the energy efficiency of historic buildings. These are outlined in more detail below. A third step is to undertake building weatherization and insulation, also discussed below. Lastly, it may be beneficial to invest in new technologies or building components, such as programmable thermostats, attic and ceiling fans, solar panels, etc., where appropriate (*Weeks, 2011:11*).

Additional guidance for making historic structures more energy efficient is noted below.

Site planning

- Utilize the existing site design of the building and landscaping to preserve and enhance the naturally sustainable aspects of a property wherever possible, while preserving historically appropriate vegetation and landscape elements. Natural, sustainable landscaping may include shade trees and native plants. Alternative landscape elements that increase sustainability may include permeable paving, bioswales, and similar materials and features.
- When planning a new addition or alteration to an existing historic structure, consider orienting the addition for maximum energy efficiency when possible and appropriate for the historic character of the building and/or setting.

Building features and elements

- Retain and/or replace the inherently sustainable features of a historic building such as functional shutters, operable windows, storm windows, transom windows, awnings, porches, vents, roof monitors, cupolas, skylights, and naturally-lit corridors where appropriate.
- Operable windows can be both historically significant and important to retaining the natural energy efficiency of a structure. Operable windows allow for controlled heat gain and loss, and support good air flow and cross ventilation without artificial means. To support the natural energy efficiency of windows, they should be maintained on a regular basis to ensure that they function properly and are operable. Weather stripping and caulking should be used, as appropriate, to make them weather-tight.
- When windows cannot be repaired, compatible and energy-efficient replacement windows that match the appearance, size, design, proportions and profile of existing historic windows may be considered. Retrofitting historic



Figure 21 – Screen doors and transom windows allow air circulation

windows with high- performance glazing or clear film may also be possible if the historic character of the building can be retained.

- Interior or exterior storm windows that are compatible with existing

historic windows should be used as appropriate to increase the energy efficiency of historic windows. Storm windows whose configuration matches the historic windows should be considered where possible. Consideration should be given to installing storm windows that are set back from the plane of the exterior wall surface and feature a historically appropriate finish and color.

- To prevent heat loss at existing historic doors, consider adding weather stripping, fitting the door to the jamb and frame, and installing a storm door, rather than replacing the door. Care should be taken that the storm door does not obscure historic features, where possible.
- Consider the use of energy-efficient lighting, fixtures and appliances before the use of more invasive treatments that may negatively impact the historic appearance of a building.
- Use environmentally-friendly cleaning products that are compatible with historic finishes for maintenance, and sustainable products and treatments, such as VOC paints and adhesives and lead-safe paint removal methods when rehabilitating a building.



Figure 22 - Solar panels discretely placed on an accessory structure

Alternative methods

- Note that if other remedial measures are taken to improve energy efficiency, it may be less necessary to resort to alternative methods. Installing on-site solar technology should be considered in conjunction with or after implementing all appropriate treatments to improve energy efficiency.
- Installing solar devices and technologies within a historic property should be done in a compatible location on a site or on a non-historic building or addition where it will have minimal impact.

- Solar panels should be considered for secondary or rear building facades. When installing solar panels on the roof of a historic building, the panels should not alter the pitch or form of the roof. They should be located on the roof's rear or side slope and be lower than the roof's ridgeline, if possible. Visible, raised panels should be avoided whenever possible.
- The use of other alternative energy devices on a historic building should be considered only after other appropriate treatments to improve energy efficiency have been considered. Alternatives may include wind power, cool roofs and green roofs.

Salvage, recycling and re-use

- When existing historic materials and building features cannot be repaired and re-used on an existing historic structure, consideration should be given to re-using materials and features on site; salvaging building materials and features for re-use; and recycling features in environmentally responsible ways.

The following are resources for retrofitting historic buildings for greater energy efficiency.

National Park Service Technical Preservation Services, *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Building*,. <http://www.nps.gov/history/hps/tps/>

National Trust for Historic Preservation Weatherization Guide,
<http://www.preservationnation.org/issues/weatherization/windows/>

- Home Energy Audits
- Windows Tips and Strategies
- Roofing Tips and Strategies
- Insulation Tips and Strategies
- Mechanical Systems Tips and Strategies.

BODEGA HISTORIC DISTRICT SURVEY AND DESIGN GUIDELINES

5. References

BOOKS

- Burke, Ruth McCaughey, *An Intimate History of Bodega Country and the McCaughey Family, Vol. I*. Tomales, CA: The Tomales Regional History Center, 2007.
- Drake, Lorna, *Just Before Yesterday, A History of Sonoma County, California*. Guerneville, CA: 1990.
- Harris, Cyril M., *American Architecture An Illustrated Encyclopedia*. New York: W. W. Norton & Company, 1998.
- Kalani, Lyn and Sarah Sweedler, *Fort Ross and the Sonoma Coast*. Charleston, SC: Arcadia Publishing, 2004.
- Kirker, Harold, *California's Architectural Frontier*. Salt Lake City: Gibbs M. Smith, Inc., 1986 (1960).
- Gregory, Thomas Jefferson, *History of Sonoma County, California*. Los Angeles: Historic Record Company, 1911.
- Kyle, Douglas E., Editor, *Historic Spots in California*. Stanford, CA: Stanford University Press, 2002 (1932).
- Luca, Mark, *A History of Western Sonoma County*. Rohnert Park, CA: Pine Press, 1995.
- Illustrated Atlas of Sonoma County*. Mt. Vernon, IN: Windmill Publications Inc., 1998 (Reprinted from Reynolds & Proctor, Santa Rosa, California, 1897).
- An Illustrated History of Sonoma County, California*. Chicago: The Lewis Publishing Company, 1889.
- McAlester, Virginia & Lee, *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2000.
- Menefee, Campbell Augustus, *Historical and descriptive sketch book of Napa, Sonoma, Lake, and Mendocino . . .* Napa City, CA: Reporter Pub. House, 1873.
- Munro-Fraser, J. P., *History of Sonoma County including its Geology, Topography, Mountains, Valleys and Streams*. San Francisco, CA: Alley, Bowen & Co., 1880 (reprinted by Charmaine Burdell Veronda, Petaluma, CA, 1973).
- Papp, Richard Paul, *Bear Flag Country: Legacy of the Revolt; A History of the Towns and Post Offices of Sonoma County*. Analecta Publishing, 1996.

Thompson, Robert A., *Historical and descriptive sketch of Sonoma County, California*
Philadelphia: L.H. Everts & Co., 1877.

Thompson, Thomas H., *New Historical Atlas of Sonoma County*. Oakland, California: Thos. H.
Thompson & Co., 1877 (reprinted by Sonoma County Historical Society, 2003).

Wilson, Simone, *The Russian River*. Chicago, IL: Arcadia Publishing, 2002.

DIRECTORIES

California Polk-Husted Directory Co.'s Santa Rosa City and Sonoma County Directory 1908.
Oakland, CA: Polk-Husted Directory Co., Publishers, 1908.

California State Farmer's Directory Sonoma County. Sacramento, CA: Farmer's Directory
Company, 1922.

Kingsbury's 1905 Directory of Santa Rosa City and Sonoma County. Santa Rosa, CA: The Press
Democrat Publishing Company, 1905.

Paulson, Luther L., *L. L. Paulson's Hand-book and Directory of Napa, Lake, Sonoma and
Mendocino Counties*. San Francisco: L. L. Paulson, 1874.

*McKenney's 8-county directory of Sonoma, Napa, Lake, Mendocino, Humboldt, Yolo, Solano, and
Marin counties 1884-1885*. San Francisco: L.M. McKenney & Co., 1883.

*McKenney's district directory of Yolo, Solano, Napa, Lake, Marin and Sonoma Counties . . .
1878-1879*. San Francisco: L.M. McKenney & Co., 1878.

McKenney's Pacific coast directory for 1883 . . ., Oakland, CA: L.M. McKenney, 1882.

Polk-Husted Directory Co.'s Santa Rosa, Petaluma, and Sonoma County Directory 1911.
Sacramento, CA: Polk-Husted Directory Co., Publishers, 1911.

Press Democrat's 1913 Directory of Santa Rosa, Petaluma and Sonoma County. Santa Rosa,
CA: The Press Democrat Publishing Company, 1913.

The Press Democrat's 1924 Directory of Santa Rosa, Petaluma and Sonoma County. Santa
Rosa, CA: The Press Democrat Publishing Company, 1924.

GOVERNMENT AND OTHER DOCUMENTS

Andrus, Patrick W., *National Register Bulletin 15: How to Apply the National Register Criteria
for Evaluation*. Washington DC: US Department of the Interior, National Park Service,
1997.

Burke, Ruth McCaughey, *Walking Tour of Bodega*, 1993.

California Office of Historic Preservation, *California Office of Historic Preservation Technical
Assistance Series #6, California Register and National Register: A Comparison*, n.d.

California Office of Historic Preservation, *Instructions for Preparing Documentation for Nominating Historical Resources to the California Register of Historical Resources*. July 2001.

California Office of Historic Preservation, *Instructions for Recording Historical Resources*. March 1995.

Division of the State Architect, State Historical Building Safety Board, *California Historical Building Code*, (Title 24, Part 8), 2007.

Grimmer, Anne E. and Kay D. Weeks, *Preservation Briefs 14: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington DC: US Government Printing Office, 2010 (1986).

Grimmer, Anne E., et. al., *The Secretary of Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings*. Washington DC: National Park Service, Technical Preservation Services, 2011.

"North Pacific Coast Railroad Western Sonoma County Sawmills." Allan Tacy Collection, Northwestern Pacific RR Historical Society, Inc. (source: *1897 Historical Atlas*).

"Open Space & Resource Conservation Element," *Sonoma County General Plan 2020*. September 23, 2008.

Sherfy, Marcella and W. Ray Luce, *Guidelines for Evaluating and Nominating Properties That Have Achieved Significance Within the Past Fifty Years*. Washington DC: US Government Printing Office, 198 (1979).

Weeks, Kay D. and Annie E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*. Washington DC: US Department of the Interior, National Park Service, 1995.

Winter & Company, *Historic District Guidelines Public Review Drafts*. Sausalito, CA: City of Sausalito, March 2011.

US Census, 1860, 1870, 1880, 1900, 1910, 1920.

WEBSITES

"The Birds (1963),"The Internet Movie Database, <http://www.imdb.com/title/tt0056869/triviav>, accessed April 2011).

"Historic Preservation," *Sonoma County Permit and Resource Management Department*, <http://www.sonoma-county.org/prmd/historic/preservation.htm>, accessed April 2011.

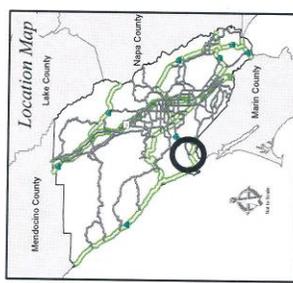
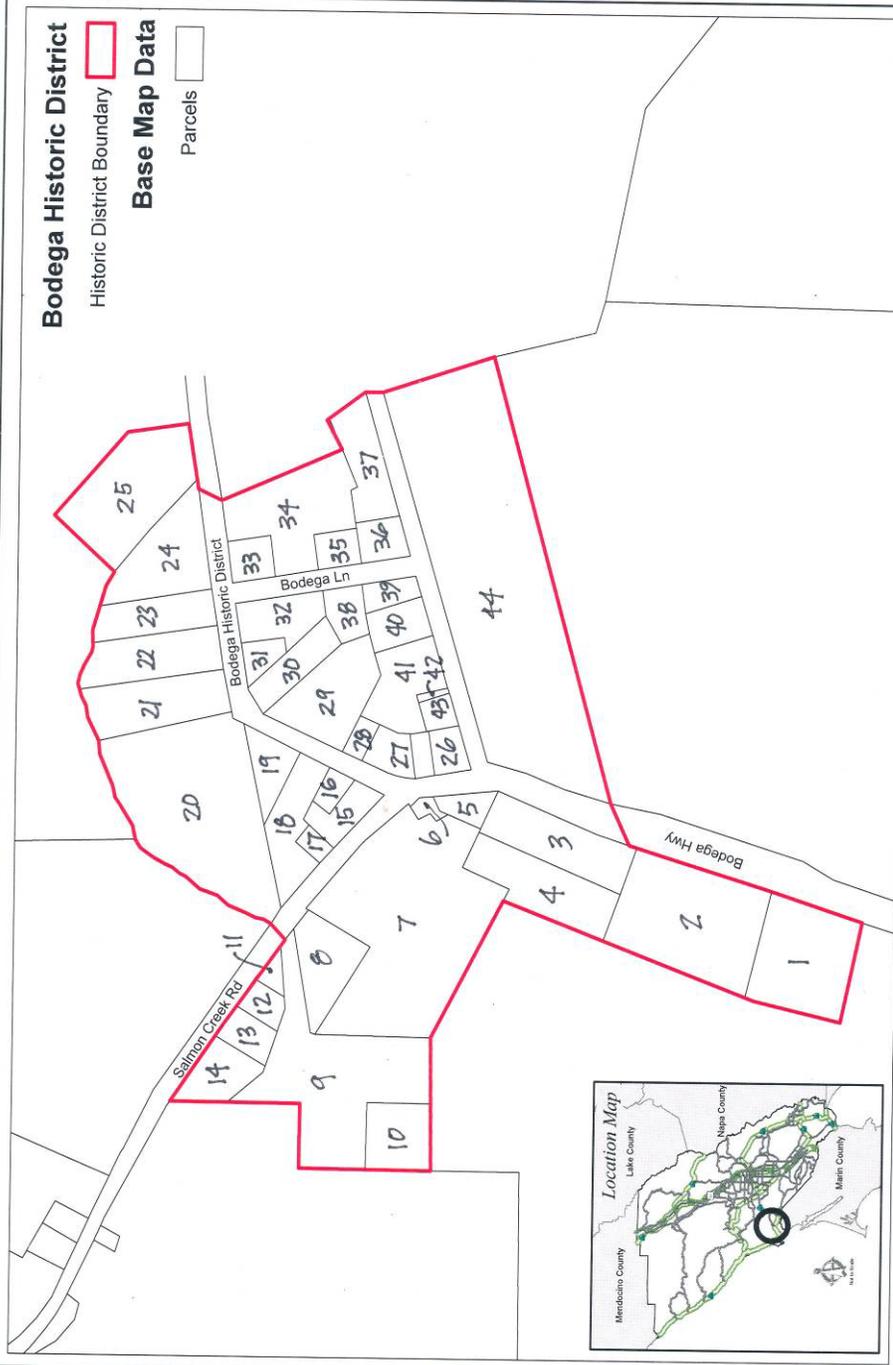
"The Standards for Rehabilitation," *Incentives, A Guide to the Federal Historic Preservation Tax Incentives Program for Income-Producing Properties*. http://www.cr.nps.gov/hps/tps/tax/incentives/avoiding_1.htm, accessed April 2011.

APPENDICES

**APPENDIX A:
MAP OF THE BODEGA HISTORIC
DISTRICT**

Bodega Historic District

Historic District Boundary 
 Base Map Data 
 Parcels 



Map Scale and Reproduction methods limit resolution to physical features. Reprojecting data to a different projection may result in slight distortions. The parcels contained herein are not intended to represent surveyed data. Assessor's parcel data are current as of June 30, 2005.
 No part of this map may be copied, reproduced, or transmitted in any form or by any means without written permission from the Permit and Resource Management Department, County of Sonoma, California. Maps contained in a planning document published by the County of Sonoma can be photocopied by members of the public for review and comment purposes.



County of Sonoma
 Permit and Resource Management Department
 2550 Ventura Avenue, Santa Rosa, California 95403
 707-565-1900
 FAX 707-565-1103



**APPENDIX B:
TABLES OF SURVEYED PROPERTIES
AND CONTRIBUTING/NON-
CONTRIBUTING PROPERTIES**

PROPERTIES IN SURVEY AREA &
BODEGA HISTORIC DISTRICT

Site ID	APN	Assessor Street No.	Assessor Street	Actual Street No.	Actual Street	Name/Description	Const. Date	Existing Historic Status	Proposed Historic Status
1	103-140-008		Bodega Hwy	17499	BODEGA HWY	Bodega Calvary Cemetery	ca 1850	Contributing	Contributing
2	103-140-010		Bodega Hwy	17475	BODEGA HWY		1997	Non-contributing	Non-contributing
3	103-140-011	17333	Bodega Hwy	17180	BODEGA HWY		1953	Non-contributing	Non-contributing
4	103-140-012			17380	HWY 1	VACANT		Non-contributing	Non-contributing
5	103-130-006			17255	BODEGA HWY	VACANT		Non-contributing	Non-contributing
6	103-130-005			17235	BODEGA HWY	Fine Art & Craft Gallery	ca 1955	Non-contributing	Non-contributing
7	103-130-004			200	SALMON CREEK RD		1912	Contributing	Contributing
8	103-130-003			300	SALMON CREEK RD		1912	Contributing	Contributing
9	103-130-016			310	SALMON CREEK RD		ca 1965	Non-contributing	Non-contributing
10	103-130-015	318	Salmon Creek Rd	320	SALMON CREEK RD		ca 1965	Non-contributing	Non-contributing
11	103-130-010			330	SALMON CREEK RD		1978	Non-contributing	Non-contributing
12	103-130-008			352	SALMON CREEK RD		1981	Non-contributing	Non-contributing
13	103-130-012			544	SALMON CREEK RD		1969	Non-contributing	Non-contributing
14	103-130-013			550	SALMON CREEK RD		ca 1970	Non-contributing	Non-contributing
15	103-120-003	231	Salmon Creek Rd	17190	BODEGA HWY	Bodega Country Store	1854	Contributing	Contributing
16	103-120-004	17190	Bodega Hwy	17191	BODEGA HWY	Northern Lights Surf Shop	ca 1890	Non-contributing	Contributing
17	103-120-033			249	SALMON CREEK RD		ca 1910	Non-contributing	Non-contributing
18	103-120-032			17175	BODEGA HWY	Hamilton Trading Co. Antiques	1875	Non-contributing	Non-contributing
19	103-120-005	17135	Bodega Hwy	17153	BODEGA HWY	Murray House	ca 1850	Contributing	Contributing
19.5	103-120-005	17135-A	Bodega Hwy	17135-A	BODEGA HWY	Artisans' Co-op Gallery	ca 1900	Non-contributing	Contributing
20	103-110-001			217	CHURCH ST		ca 1910	Non-contributing	Non-contributing
21	103-110-002			17115	BODEGA HWY		ca 1950	Non-contributing	Non-contributing
22	103-110-003			17087	BODEGA HWY		1989	Non-contributing	Non-contributing
23	103-110-004			17059	BODEGA HWY	Piggot House	1868	Contributing	Contributing
24	103-110-005			17013	BODEGA HWY		1993	Non-contributing	Non-contributing
25	103-110-007			16951	BODEGA HWY	John McCrea House	ca 1878	Contributing	Contributing
26	103-120-007			17303	BODEGA LANE		ca 1910	Non-contributing	Contributing
27	103-120-034	17208	Bodega Hwy		BODEGA HWY	US Post Office, Fire Station	1970/2011	Contributing	Non-contributing
28	103-120-010			17184	BODEGA HWY		1956	Non-contributing	Non-contributing
29	103-120-011	17150	Bodega Hwy	17000	BODEGA HWY	The Casino	1879	Contributing	Contributing
30	103-120-012			17120	BODEGA HWY	St. Teresa's Catholic Church	1859	Contributing	Contributing
31	103-120-013			17100	BODEGA HWY		1906	Contributing	Contributing
32	103-120-014			17085	BODEGA LANE	Italianate residence	ca 1870	Contributing	Contributing
33	103-120-021			17024	BODEGA HWY		ca 1910	Non-contributing	Non-contributing
34	103-120-020			17096	BODEGA LANE	VACANT		Non-contributing	Non-contributing
35	103-120-019			17132	BODEGA LANE	Wooden Duck Antiques/Druid's Hall	1911	Contributing	Contributing
36	103-120-030			17154	BODEGA LANE		1955	Non-contributing	Non-contributing
37	103-120-029			17154 1/2	BODEGA LANE		ca 1900	Non-contributing	Non-contributing
38		17125	Bodega Lane	17110	BODEGA LANE	Potter School	1873	Contributing	Contributing
39	103-120-026			17123	BODEGA LANE		1976	Non-contributing	Non-contributing
40	103-120-023			17237	BODEGA LANE	VACANT		Non-contributing	Non-contributing
41	103-120-027			17269	BODEGA LANE		1933	Non-contributing	Non-contributing
42	103-120-028			17297	BODEGA LANE	VACANT		Non-contributing	Non-contributing
43	103-120-017			17299	BODEGA LANE		1978	Non-contributing	Non-contributing
44	103-010-034			17500	BODEGA HWY		1976	Non-contributing	Non-contributing

SURVEYED PROPERTIES

Site ID	APN	Assessor Street No.	Assessor Street	Actual Street No.	Actual Street	Name/description	Const. Date	Existing Status	Proposed Historic Status
1	103-140-008			17499	BODEGA HWY	Bodega Calvary Cemetery	ca 1850	Contributing	Contributing
3	103-140-011	17333	Bodega Hwy	17160	BODEGA HWY		1953	Non-contributing	Non-contributing
6	103-130-005			17235	BODEGA HWY	Fine Art & Craft Gallery	ca 1955	Non-contributing	Non-contributing
7	103-130-004			200	SALMON CREEK RD		1912	Contributing	Contributing
8	103-130-003			300	SALMON CREEK RD		1912	Contributing	Non-contributing
9	103-130-016			310	SALMON CREEK RD		1965	Non-contributing	Non-contributing
15	103-120-003	231	Salmon Creek Rd	17190	BODEGA HWY	Bodega Country Store	1854	Contributing	Contributing
16	103-120-004	17190	Bodega Hwy	17191	BODEGA HWY	Northern Lights Surf Shop	ca 1890	Non-contributing	Contributing
17	103-120-033			249	SALMON CREEK RD		ca 1910	Non-contributing	Non-contributing
18	103-120-032			17175	BODEGA HWY	Hamilton Trading Co. Antiques	1875	Non-contributing	Non-contributing
19	103-120-005	17135	Bodega Hwy	17153	BODEGA HWY	Murray House	ca 1850	Contributing	Contributing
19.5	103-120-005	17135-A	Bodega Hwy			Artisans' Co-op Gallery	ca 1900	Non-contributing	Contributing
20	103-110-001			217	CHURCH ST		ca 1910	Non-contributing	Non-contributing
21	103-110-002			17115	BODEGA HWY		ca 1950	Non-contributing	Non-contributing
23	103-110-004			17059	BODEGA HWY	Piggot House	1868	Contributing	Contributing
25	103-110-007			16951	BODEGA HWY	John McCrea House	ca 1878	Contributing	Contributing
26	103-120-007			17303	BODEGA LANE		ca 1910	Non-contributing	Contributing
28	103-120-010			17184	BODEGA HWY		1956	Non-contributing	Non-contributing
29	103-120-011	17150	Bodega Hwy	17000	BODEGA HWY	The Casino	1879	Contributing	Contributing
30	103-120-012			17120	BODEGA HWY	St. Teresa's Catholic Church	1859	Contributing	Contributing
31	103-120-013			17100	BODEGA HWY		1906	Contributing	Contributing
32	103-120-014			17085	BODEGA LANE	Italianate residence	ca 1870	Contributing	Contributing
33	103-120-021			17024	BODEGA HWY		ca 1910	Non-contributing	Non-contributing
35	103-120-019			17132	BODEGA LANE	Wooden Duck Antiques/Druid's Hall	ca 1911	Contributing	Contributing
36	103-120-030			17154	BODEGA LANE		1955	Non-contributing	Non-contributing
37	103-120-029			17154 1/2	BODEGA LANE		1900	Non-contributing	Non-contributing
38	103-120-025	17125	Bodega Lane	17110	BODEGA LANE	Potter School	1873	Contributing	Contributing
41	103-120-027			17269	BODEGA LANE		1933	Non-contributing	Non-contributing
45	103-140-001			581	SALMON CREEK RD	Bodega Cooperative Creamery	1895	Historic resource	Historic resource

**APPENDIX C:
DEPARTMENT OF PARKS AND
RECREATION (DPR) FORMS**

**APPENDIX D:
PHOTOGRAPHS OF PROPERTIES THAT
ARE LESS THAN 45 YEARS OLD**

Bodega Historic District
Photographs of properties that are less than 45 years old

2 – 17475 Bodega Hwy, APN 103-140-010 - Photo not available



9 – 310 Salmon Creek Road, APN 103-130-016

10 – 320 Salmon Creek Road, APN 103-130-015 - Photo not available



11 – 330 Salmon Creek Road, APN 103-130-010

Bodega Historic District
Photographs of properties that are less than 45 years old



12 – 352 Salmon Creek Road, APN 103-130-008



13 – 544 Salmon Creek Road, APN 103-130-012

Bodega Historic District
Photographs of properties that are less than 45 years old



14 – 550 Salmon Creek Road, APN 103-130-013



22 – 17087 Bodega Hwy., APN 103-110-003

Bodega Historic District
Photographs of properties that are less than 45 years old



24 – 17013 Bodega Hwy., APN 103-110-005



27 – 17208 & 17160 Bodega Hwy., APN 103-120-034

Bodega Historic District
Photographs of properties that are less than 45 years old



39 – 17123 Bodega Lane, APN 103-120-026



43 – 17299 Bodega Lane, APN 103-120-017

**Bodega Historic District
Photographs of properties that are less than 45 years old**



44 – 17500 Bodega Lane, APN 103-010-034

**APPENDIX E:
GLOSSARY OF TERMS**

GLOSSARY OF TERMS

Note: Most of the definitions below are derived from *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, or Cyril M. Harris's *American Architecture, An Illustrated Encyclopedia*. See "References" for additional information.

Alignment: The arrangement of objects along a straight line.

Architectural features: Prominent or significant parts or elements of a building or structure.

Articulation: Minor variation in the massing, setback, or height of a building, such as bay windows, porches, entrances or eaves that defines the structure.

Association: As related to the determination of "integrity" of a property, association refers to the direct link between a historic property and an important historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.

Bracket: A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or triangular truss.

Board-and-Batten: Wood siding construction in which vertical boards are covered at the joints by narrow wood strips.

Building: A "building", such as a house, barn, church, hotel, or similar construction is created principally to shelter any form of human activity. The term "building" may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.

Canopy: A roofed structure constructed for fabric or other material placed so that it extends outward from a building providing a protective cover for doors, windows, and other openings, supported by the building and supports extended to the ground directly under the canopy or cantilevered from the building.

Clapboards: Horizontal wooden boards that form the outer skin of the walls of many wood frame houses.

Compatibility: The size and character of a building element relative to other elements around it.

Context: The characteristics of the buildings, streetscape, and landscape that support or surround a given building.

Contributing building: A building within a historic district constructed during the period of significance of the district and retaining integrity.

Cornice: The molded horizontal projection that crowns or finishes the top of a wall where it meets the edge of the roof.

Design: As related to the determination of “integrity” of a property, design refers to the elements that create the physical form, plan, space, structure and style of a property.

District: A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, and/or objects united historically or aesthetically by plan or physical development.

Dormer: A roofed structure projecting from a sloping roof to allow for a vertical window or other opening into the room. A dormer can have a gable, hip or shed roof, and can be inset into the roof or project from its surface.

Double-hung window: A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

Eave: The underside of a sloping roof projecting beyond the wall of a building.

Elevation: A drawing showing the vertical elements of a building, either interior or exterior, with all of the features shown as if in a single vertical plane.

Façade: The front or principal exterior face of a building, any side of a building that faces a street or other open space.

False front: A front wall which extends above the roof or beyond the sides of a building to create a more imposing façade.

Feeling: As related to the determination of “integrity” of a property, feeling refers a property’s expression of the aesthetic or historic sense of a particular period of time.

Fenestration: The arrangement and design of windows and other openings on a building’s façade.

Form: The overall shape of a structure.

Gable: The portion of an end wall of a building above the eaves or cornice usually adjoining a pitched roof and usually triangular in shape.

Gothic Revival style: A style of architecture based on Gothic architectural element and forms that was popular in the United States from about 1830 to 1880 and was most often seen in country houses, churches, and some public buildings. Typical elements of this style include steeply pitched gable roofs; decorative brackets, finials, and ornamented verge boards; pointed arches, particularly for window openings; use of hood or label moldings; and incorporation of towers or turrets, and other picturesque elements.

Greek Revival style: A style of architecture based on Greek precedents and popular in the United States from about 1820 to 1860. Typical elements of this style include strict symmetry, severe lines, a low-to-medium pitched gable or hipped roof, pedimented gable ends or pronounced cornice returns, a strong cornice line, and porches with regularly placed columns or supports.

Italianate style: A style of architecture popular in California in the 1860s and 1870s, about loosely based on rural Renaissance farmhouses in northern Italy, and varying from picturesque villas with ornate detailing and asymmetrical massing to restrained and rigidly symmetrical town houses and commercial buildings. Typical elements include multiple stories, bracketed cornices, low-pitched pyramidal roofs, and narrow, hooded, framed or bracketed windows, often with a one-story front porch.

Infill: In a historic district, the construction of a new building within the district.

Integrity: As defined by the National Park Service, a property exhibits integrity if most of the aspects of integrity are intact, particularly those that are most relevant to the significance of the property, and if the property dates from its established period of significance. The aspects of integrity are: location, design, setting, materials, workmanship, feeling and association. A historic district that retains integrity is one in which the majority (typically about 60%) of its individual elements or properties retain integrity and date to its established period of significance.

Lintel: A horizontal structural member such as a beam of wood or stone that spans the top of an opening in a door or window to support the weight above it.

Mass: The physical size and form of a structure.

Material: As related to the determination of ‘integrity’ of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

Molding: A long, narrow band or strip of material, typically wood or stone, with a constant profile or section, used as a decorative element at the edges of or joints between surfaces on bases, capitals, cornices, doors, panels, and windows.

Non-contributing building: A building within an historic district constructed outside the period of significance for the historic district, or a building that does not retain integrity.

Orientation: In urban design, the relationship of a building to the street or other public feature. The primary entrance to a building plays an important role in defining the orientation of the building.

Period of Significance: The span of time in which a property or a historic district attained its significance, typically the period in time in which its associations occurred, such an important event, association with an important person, or a period of architectural development.

Preservation: The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and site. It may include initial stabilization and ongoing maintenance of historic materials and features.

Queen Anne style: A style of architecture, popular in the United States from about 1885 to 1910, based on a romantic reinterpretation of the earlier Queen Anne style. Typical elements include an asymmetrical form, often with a wrap-around porch; use of multiple, contrasting materials and textures in exterior cladding; multiple roof forms, including gables and hip roofs; the use of

dormers, towers and turrets to enliven the building form; and the use of applied decoration in the form of ‘gingerbread’ or decorative elements borrowed from other styles or eras.

Roof: The structure that caps or covers a building, including all materials and constructions to support it. Forms include the following:

Gable Roof features a single slope on each side of a central ridge.

Gambrel Roof features two slopes or flat surfaces on each side of a central ridge.

Hip Roof features adjacent flat surfaces that slope upward from all sides of the perimeter of a building.

Shed Roof features one slope composed of a single flat plane.

Jerkin-head Roof (clipped gable) is similar to gable but with a clipped end that assumes a hip shape.

Scale: The proportional relationship between buildings elements; in urban design, the relationship of a building to other built elements.

Setting: As related to the determination of “integrity” of a property, setting refers to the physical environment of a historic property.

Shingle: A thin piece of slate, tile, or wood used as an exterior covering on sloping roofs and/or walls.

Shiplap: An overlapping, joint the long edges of two boards, typically formed by a continuous, rectangular notch on opposite sides of both edges of each board; used to make a weather-tight joint for siding.

Siding: The nonstructural exterior wall covering of a wood frame building; types include horizontal board, shingle, board-and-batten, and various substitute materials; also seen as “cladding.”

Sill: The lowest horizontal member in a frame or opening for a window or door.

Stick style: An architectural style of wood-frame houses popular in the United States from about 1860 to 1890 that emphasized exterior wall patterns of varying textures divided by a rectangular grid of flat boards that typically expressed the inner structure of the building. Typical elements include asymmetrical massing, steeply pitched cross gable roofs, decorative trusses, brackets below overhanging eaves, and applied decorative elements.

Streetscape: The visual character of a street made up by a combination of elements, including the design of the cross section, the buildings enclosing each side, views along the route or at a distance, and decorative elements, including greenery, signage, and street fixtures.

Structure: The term “structure” is used to distinguish from a “building” those functional constructions made usually for purposes other than creating human shelter.

Stucco: An exterior wall covering consisting of Portland-cement mixed with lime, applied over a wood or metal lath.

Vernacular: A building built that is not designed by an architect or someone with formal design training; often based on traditional or regional forms; the style of a simple building with modest detailing and form, as opposed to a specific architectural style.

Visual continuity: A sense of unity among elements of the built environment due to similarities in alignment and orientation, form, scale, style, and/or detailing.

Window: An opening, generally in the external wall of a building, to admit light and/or air; usually glazed. The framework in which the glass is set is called a sash. A sash may be fixed (stationary) or move within the fixed frame. The glass may consist of one large pane of glass or may be subdivided into smaller panes or lights, divided by thin members called muntins.

Workmanship: As related to the determination of “integrity” of a property, workmanship refers to the physical evidence of the crafts of a particular culture, people, or artisan.